





# THE E.C. GOOSSEN ARCHIVE

Papers from the  
Collection of Eugene C. Goossen  
and Patricia Johanson

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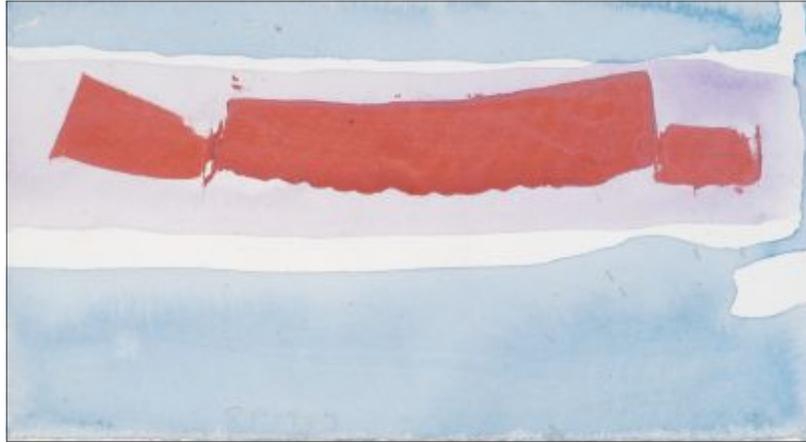
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## THE E.C. GOOSSEN ARCHIVE

Eugene C. Goossen (1920-1997) was one of the most perceptive and influential critics and curators in the New York art world for some three decades, from the end of abstract expressionism through the height of minimalism and conceptual art. His wife, Patricia Johanson, is increasingly recognized as one of the most important environmental sculptors and landscape designers at work today. This archive brings together papers from their collections.

The heart of the archive is an extensive, and extremely interesting, selection of hundreds of letters, primarily to Goossen, by a wide range of artists and critics from the 1950s through 1990s, including Carl Andre, Joseph Cornell, Alexander Dorner, Paul Feeley, Herbert Ferber, Dan Flavin, Helen Frankenthaler, Clement Greenberg, Ray Johnson, Ellsworth Kelly, Robert Morris, Robert Motherwell, Howard Nemerov, Barnett Newman, Georgia O'Keeffe, Ad Reinhardt, David Smith, Tony Smith, and many others. As this archive reveals, many distinguished artists and writers respected Goossen enormously for his acuity as a critic, and warmly valued his friendship; Tony Smith made him executor of his estate.

Paul Feeley writes about his conflicts with Greenberg, the death of Pollock, and his relationship with Betty Parsons; Herbert Ferber mulls over the differences between his sculpture and Kiesler's; Dan Flavin expresses at length his misgivings about art education; Clement Greenberg discusses the politics of skipping a Barnett Newman opening, and sends a carbon typescript of his classic introduction to the catalogue. There are some 40 items of mail art from Ray Johnson, principally to Patricia Johanson. Ellsworth Kelly asks Goossen to write the text of the Kelly issue of "Derrière le miroir"; Robert Morris explains the frustrations of having a work on exhibit at MOMA when Castelli and the fabricator want it free to be sold, and writes confidentially about Tony Smith's depression. There is a long, buoyant letter from Motherwell about his and Frankenthaler's happy coexistence in Europe, their work, and the art that has particularly interested them on their travels; and, years later, an autograph curriculum vitae, placing himself in historical context. Barnett Newman sends a list of pictures to be shown at Goossen's exhibit of him at



Bennington, with valuations and numerous cross-outs and changes of mind, as well as a typescript of his famous statement for “The New American Painting”; ten years later, in 1968, he states his reasons why, on principle, he will not permit his work to be shown in Europe. There are extensive series of calligraphic letters from both O’Keeffe and Ad Reinhardt, the latter elegantly inscribing page after howling page of sarcasms. “Last all-Alloways-eve (a bagged-critic is worth two in the bush), a vision appeared to me that warned, ‘Goossen, your Kootz is cooked,’ and when I protested that I only taught at Hunter (not Sam-Hunter) and that my share was only \$2, according to broad salary classifications, and not responsible for Clammy-Greenbird or Howling-Rosenbird watchers, it retorted, ‘Where’s the action?,’ ‘more action!’” From David Smith, writing on Terminal Ironworks stationery, there are warm letters of praise for Goossen’s critical understanding of his work, and along with these, the original working typescript of his essay “On Drawing,” scrawled and emended, and tattered as a Civil War flag.

Extensive files from Goossen’s papers are included in the archive, including retained copies of many letters to artists, and correspondence with critics, curators, editors, and other figures in the museum and gallery world, relating to Goossen’s exhibitions, publications, and other projects, as well as his academic career.

**Eugene C. Goossen** was professor of art history at Bennington College (1958-1961) and at Hunter College of City University of New York (1961-1991). He organized and curated some fifty exhibitions in the course of his career, including shows at the Museum of Modern Art (“The Art of the Real: USA 1948-1968,” 1968; “Ellsworth Kelly,” 1973) and the Whitney Museum of American Art (“Frankenthaler,” 1969). In the 1950s and 1960s, he was instrumental in establishing Bennington as a vital place for contemporary art, especially later New York School and color field painting, organizing the first retrospectives for Barnett Newman (1958) and Motherwell (1959), and very early shows of Morris Louis (1960), Kenneth Noland (1961), Jules Olitski (1962), among others. His noted exhibition “8 Young Artists” at Bennington and the Hudson River Museum (1964) was Carl Andre’s very first show, and is widely regarded as the first exhibition of Minimal art. Goossen’s articles as a contributing editor to “Art International” also brought him widespread recognition. His books include “Stuart Davis” (New York, 1959), “The Art of the Real” (1968), “Helen Frankenthaler” (New York, 1969), “Ellsworth Kelly,” and “Herbert Ferber” (New York 1981).

**Patricia Johanson** (born 1940) is increasingly recognized as one of the most important environmental sculptors and land-

scape designers at work today. Beginning in the 1960s with minimalist site-specific installations on a monumental scale, she began to focus around 1970 on sculptural approaches to landscape ecology, designing parks, gardens, landscape reclamation projects, and other public environments which are acutely attuned to the complexities of the natural world, and integrate artistic solutions to problems facing wildlife habitat, and erosion, flooding, and pollution, among other issues. She is the subject of "Art and Survival: Patricia Johanson's Environmental Projects" by Caffyn Kelley, with an introduction by Lucy R. Lippard (2006). In 2008, Dumbarton Oaks, at Harvard University, published a two-volume folio, "Patricia Johanson's 'House & Garden' Commission: Reconstruction of Modernity" by Xin Wu, with a preface by Stephen Bann. A major new study by Xin Wu, "Patricia Johanson and the Re-Invention of Public Environmental Art, 1958-2010" was published in England and the U.S. in 2013.



## ARTISTS' LETTERS & MANUSCRIPTS: HIGHLIGHTS

*The following brief commentary is meant to draw attention to letters and manuscripts of exceptional interest in the Goossen Archive. Specific entries for each of these items are also provided in the separate catalogue that follows this section.*

**Carl Andre:** interesting carbon typescript of letter to collaborator, with a concrete poem (1964); a warm letter to EG soliciting his participation in the Aspen program (1968); a card about points in EG's entry on him in the Encyclopedia Britannica (1973)

**Joseph Cornell:** letter to EG incorporating, as a loose collage element, a letter from 1845 on blue paper, in Greek (1963); a fulminating letter to Art International about not yet having seen EG's article (1959); a florid note discussing the planned exhibition at Bennington (he proposes the catalogue preface be kept to a minimum "in favor of eliciting an essay from the girls entailing a prize of a piece of first quality or a special one to be made up from works in progress")

**Alexander Dorner:** a substantial letter regarding his and EG's plans to collaborate on a book, for which he will contribute a condensed history of the philosophy of art (1956)

**Paul Feeley:** letters discussing John Bernard Myers, Clement Greenberg ("No fights but quite a gloomy session with Clem. He is currently holding something against me," referring to remarks at the Stable Gallery), Howard Nemerov, the death of Jackson Pollock ("he was asking for it"), his working relationship with Betty Parsons, his plans to look at mission architecture in California with Tony Smith; as well as a devastating letter from Helen Feeley to EG rebuking him for his complicity in her husband's infidelity (annotated on the envelope by PJ)

**Herbert Ferber:** substantial discussion of the differences between his sculpture and Kiesler's, from an architectural or environmental aspect (1958); lavish praise for EG's deeply perceptive writings (at different stages) about Ferber; account of his recent work, and his thoughts about it

**Dan Flavin:** a long letter about his serious misgivings about art education, and his extreme reluctance to affiliate himself academically, vis à vis EG's encouragement to apply to teach at Hunter (1968)

**Helen Frankenthaler:** a long, very warm correspondence between 1957 and 1978, about her work and her travels, much of it while married to Robert Motherwell, and with frequent reference to her admiration for EG's astuteness and perception

**Clement Greenberg:** a card explaining his decision not to come to the opening of the Barnett Newman exhibit at Bennington (for which he is writing the catalogue introduction), followed, a week later, by a signed carbon typescript of this classic text (1958)

**Ray Johnson:** a major archive of mail art, principally to PJ: some 40 items, most of them incorporating artwork of various kinds, including original collages (1966 to 1979)

**Ellsworth Kelly:** asking EG to write the text for the Kelly number of "Derrière le miroir," at the recommendation of James Johnson Sweeney and Tony Smith; followed by several letters, from Paris and New York, discussing his arrangements with Maeght and thanking EG and warmly praising his text (1958). Also a four-page listing in Kelly's hand of paintings presumably included in EG's

Ellsworth Kelly show at MOMA in 1973, incorporating some 30 schematic thumbnail sketches by Kelly to identify them.

**Robert Morris:** asking EG to go out to New Jersey to see Tony Smith's work; writing to explain the difficulty about one of his works being tied up at an exhibition at MOMA when Castelli and the fabricator both want it to be free to be sold; suggesting that after the New York installation, another piece be substituted for the travelling exhibit (with a sketch and plan of the proposed substitute), and about similar issues for his show at the Corcoran; his offer of a teaching job at Yale while away from Hunter; Tony Smith's depression and distressing alcoholism; tenure at Hunter and other academic issues

**Robert Motherwell:** a highly interesting, long, substantive letter about Motherwell's and Frankenthaler's happy coexistence in Europe, their work, and what has interested them artistically in their travels. "Helen and I have both done a great deal of first rate work, perhaps 70 to 80 pictures between us, of all sizes and sorts—being with he has released something pent up + frustrated in me for years, + I fell an endless stream of things in me for years to come—it's rather staggering in a way, our whole enterprise together, + for me who has a sharply existentialist view of reality, surprising to be in such optimistic circumstances + I can hardly keep up with the changes." He gives his impressions of Spain and the Spanish, Lascaux and Altamira, discusses his visit to Guernica, his withdrawal of an "Elegy for the Spanish Republic" from an exhibit in Madrid, and EG's proposed exhibit for him in Bennington (1958). Also, an autograph curriculum vitae, including commentary: "1940's: a founding father (with Pollock, Rothko, Hofmann, de Kooning, David Smith et al) of 'Abstract Expressionism'" (1971)

**Howard Nemerov:** writing from Taos, where he is staying with Dorothy Brett, about Mabel Dodge Luhan and others (1951)

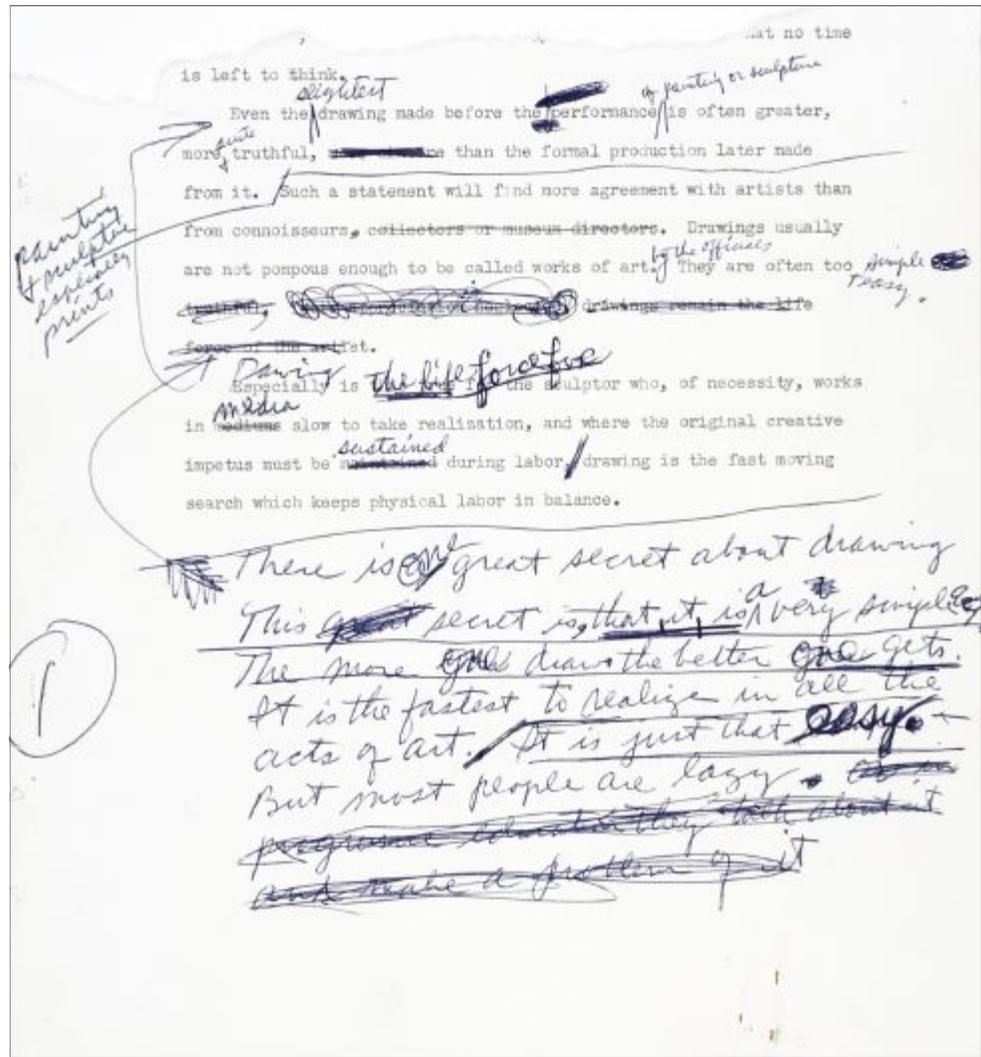
**Barnett Newman:** a highly interesting correspondence: regarding his exhibition at Bennington, and EG's design for the catalogue, followed by a list of pictures to be exhibited (some pictures are crossed out and replaced with others, with specifications and prices for all of them "It is also very important, I think, that the list of pictures be made part of the catalogue. Your statement, Clem's foreword, and this listing will give the catalogue the proper serious note that I would like it to have" (1958). And a letter, sent special delivery to EG at MOMA, discussing his refusal to allow two paintings to travel from MOMA to Europe: "It is my decision that my work should not be shown in Europe at this time, things being what they are" (1968). Also, a typescript of Newman's famous, and eloquent, statement for the catalogue of the influential Museum of Modern art travelling exhibition, "The New American Painting." Inscribed in his hand "Statement for catalogue (International show)/ copy, 9 March 1958," a month before the first opening of the show, in Basel, it concludes "Nor can I find it by building a wall of lights; nor in the dead infinity of silence; nor in the painting performance, as if it were an instrument of pure energy full of a hollow biologic rhetoric. Painting like passion is a living voice, which when I hear it, I must let speak, unfettered."

**Georgia O'Keeffe:** a long series of letters in her inimitable calligraphic hand, including warm praise to EG for his writings on her

**Ad Reinhardt:** a series of calligraphic letters of great interest both for their characteristic, incessant art-world sarcasms and the formal beauty of their penmanship and design on the page; reporting to EG ("boss," as chairman of the department at Hunter) on his continual disappointments as a faculty member, and his antipathy to the cliques and cabals of the New York scene. "Last all-Alloways-eve (a bagged-critic is worth two in the bush), a vision appeared to me that warned, 'Goossen, your Kootz is cooked,' and when I protested that I only taught at Hunter (not Sam-Hunter) and that my share was only \$2, according to broad salary classifications, and not

responsible for Clammy-Greenbird or Howling-Rosenbird watchers, it retorted, 'Where's the action?', 'more action!', 'that button-holing and tongue-in-cheeking is more than the scum of its pots!' "You feel you got no place for an anti-iconological, anti-iconographic, anti-abstract-expressionist, anti-large-scale-color-field-wiggly-line-scumble-bumpkin-dionysian-anti-surrealist-dadaist-mixed-mediaist gentleman-scholar-historian-painter on you staff, all right ." (1962)

**David Smith:** the original working typescript of Smith's famous essay "On Drawing," very heavily annotated in pen with long, substantial manuscript alterations, additions and deletions (1959); autograph letters (3 on his Terminal Ironworks stationery) about his work, one of them with warm and substantial praise for EG's critical understanding (1956)



## ARTISTS' LETTERS & MANUSCRIPTS: CATALOGUE

**Albers, Josef.** ALs to EG, dated New Haven II.23.69. 1p., in black ink on his letterhead stationery, with matching envelope hand-addressed to EG in New York, c/o Department of Travelling Exhibitions, Museum of Modern Art.

**Andre, Carl.** Carbon typescript of a typed letter to Martin Ries, dated Brooklyn 9-22-64, with 9-line autograph postscript in blue ballpoint from Andre to EG. 1p., on bond paper. The typescript includes "three numbers from an autobiographical poem," that is, three stanzas of a concrete poem.

**Andre, Carl.** Printed invitation to the opening of the exhibition "Carl André [*sic*] Sculpture" at the Tibor de Nagy Gallery, New York, April-May 1965, hand-addressed in red ink to EG in New York, postmarked 13 April 1965. The invitation, in square format on card stock, printed in blue with a regular grid superimposed over the text, is probably Andre's design.

**Andre, Carl.** ALs to EG, dated Aspen 4 July 1968. 2pp., in blue ink on a sheet of plain buff-colored paper, possibly from a pad.

**Andre, Carl.** Printed postcard announcement of his exhibition at Dwan Gallery, April 1973, with perforated reply card attached, machine-addressed to EG in Buskirk, postmarked New York March 10, 1971.

**Andre, Carl.** Autograph postcard, signed "@," dated New York 25 October 1973, to EG at Hunter College. Felt-tip pen on US postal card. Andre thanks EG for his entry on Andre in the Britannica Encyclopedia of American Art, but takes exception to the last line. "Sculpture remains my vocation & no artist has been more opposed to the notions of conceptual art in speech, print & practise—my politics are those of an informed citizen, not special to art."

**Andre, Carl.** Printed invitation card for "Carl Andre Reading 'American Drill,' A Long Poem" at the Sperone Westwater Gallery, 30 April 1979, and also "Carl Andre 'Timbers,' at the same, May-June 1979, hand-addressed in black ink to EG in Buskirk, inscribed "Cheers @" at the side.

**Andre, Carl.** Color postcard of Andre's "Angellipse" (1979), hand addressed in black ink to EG in New York, indistinctly postmarked 1980, with autograph message "22Feb80 PO Box 1001 NY 10003/ Spring Cheer! @."

**Andre, Carl.** Folding leporello entitled "Carl Andre/ Three Works on Land/ 1979," enclosed in manila envelope hand-addressed in black ink to EG in Buskirk, with hand-written return address, indistinctly postmarked March 23. The leporello, photographs of Andre's work in a postcard format, has its original seal at the back, and has never been opened.

**Bannard, Darby.** TLs, dated Princeton 26 July 1968, to EG. 1p., on half-page "Quicki-Note."

**Brooks, James.** ALs to EG, dated 10 May 1980. 1p. in black ink on plain bond paper. With hand-addressed envelope postmarked Albany 16 May. Brooks thanks EG for his sympathetic introduction to Brooks' slide show.

**Cornell, Joseph.** TLs, dated Flushing 9 December 1959, to Art International. 1p., on onionskin airmail stationery, with several corrections in ballpoint. Cornell complains that he has not yet

seen a draft of EG's forthcoming article on him, though he had been promised one, and registers concern that it will contain a garbled or unfair presentation of his work, particularly if it is being rushed into print to meet a deadline. The letter is annotated in ballpoint by James Fitzsimmons at top left, with a wry note to EG about it, and Fitzsimmons' reply.

**Cornell, Joseph.** TLs, signed in full in blue ink, dated "December 10.59," to EG at Bennington College, with autograph annotations in pen within the body of the letter. 1p., on bond paper.

**Cornell, Joseph.** New Year's Greeting card, signed and dated "Joseph Cornell/ 63" in black ink, containing a folded letter in Greek from 1845 on faded turquoise paper, enclosed within cellophane; and a folded TLs, signed in full, from Cornell to EG, undated, on onionskin paper, cut down with scissors to fit inside the card. 1p. *Together with this*, the original greeting card envelope, hand-addressed by Cornell to EG in New York, with autograph return address "3708 utopia pkwy/ flushing 58/ ny," postmarked 15 February 1963.

**Cornell, Joseph.** TLs, signed in full in blue ink, dated August 21 [no year], to EG, with several corrections in pen within the body of the letter. 1p., on a folded sheet of uncut cream laid paper.

**Dibbets, Jan.** Autograph postcard, postmarked New York, 2 January 1970, to EG in Buskirk, signed Jan and Bianka Dibbets. The card reproduces a photograph of the lower Manhattan skyline from the air.

**Dibbets, Jan.** Typed and autograph postcard, signed, from Amsterdam, indistinctly postmarked. "your address was written while I was standing at the spot as indicated on the overside. jan dibbets series 2 17/19" (typed); postscript and address (pen). The card reproduces a photograph of the Bij de Zeven Bruggen, Amsterdam.

**Dibbets, Jan.** Autograph postcard, from Amsterdam, indistinctly postmarked. The card advertises "Jan Dibbets Painting 1/2 made in holland" from Fernsehgalerie Gerry Schum/ Edition Fernsehgalerie; the front reproduces a color still from it.

**Dorner, Alexander.** TLs, signed in full, dated 11 November 1955, to EG. 1p., on Dorner's letterhead stationery at Bennington College.

**Dorner, Alexander.** TLs, signed "Axel," dated St. Croix, 3 January 1956, to EG. 1p., on white paper, with several annotations and deletions in pen; portions of the letter are typed in red.

**Dorner, Alexander.** TLs, signed "Axel," dated 15 March 1956, to EG. 1p., on Dorner's letterhead stationery at Bennington College. Portions of the letter are typed in red.

**(Dorner, Alexander)** Three photocopied typed documents by and about Dorner: "Curriculum Vitae of Alexander Adalbert Dorner" (4ff., stapled), "Plans" by Dorner (2ff., stapled), and "Prologue" about Dorner, annotated "Gene's writing" (2ff., stapled).

**Feeley, Paul.** TLs, dated Cambridge, Mass., 13 April 1953, to EG. 2pp., on 2 sheets of bond stationery. His meditations on Bennington, its past, its cultural origins, the effect of the war on its artistic fortunes.

**Feeley, Paul.** Printed invitation card for the opening of "Paul Feeley" at the Tibor de Nagy Gallery, New York, October 1955, with autograph inscription by Feeley to EG.

**Feeley, Paul.** ALs, dated 10 February 1956, to EG. 4pp., on 2 sheets of Feeley's letterhead stationery at Bennington College.

**Feeley, Paul.** ALs, dated 10 September 1956, to EG. 4pp., on 2 sheets of Feeley's letterhead stationery at Bennington College.

**Feeley, Paul.** TLs, dated 4 August 1958, to EG. 1p., on Bennington College stationery. The letter concludes with a typed postscript hand-signed "Isabel," and with additional remarks by her in pen.

**Feeley, Paul.** TLs, dated Bennington College, 24 November 1961, to EG. 1p., on plain white paper.

**Feeley, Paul.** TLs, dated 19 January 1962, to EG. 1p., on plain white paper.

**Feeley, Paul.** ALs, dated Palo Alto, 23 July 1963, to EG. 2pp., on 2 sheets of onionskin paper. With air mail envelope, addressed to EG at Hunter College, postmarked the same day.

**Feeley, Paul.** Autograph postcard, dated Naples 21 January 1966, to EG at Hunter College. The card reproduces a view of the Piazza Castelnuovo.

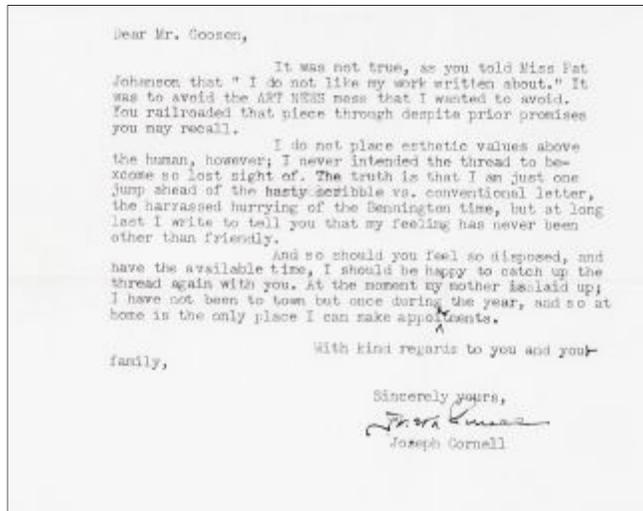
**Feeley, Paul.** ALs, dated Torremolinos, Spain, 8 March 1966, to EG. 2pp., on a sheet of buff-colored paper. With air mail envelope, addressed to EG at Hunter College, postmarked 10 March 1966.

**Feeley, Paul.** Autograph postcard, postmarked Malaga, 17 April 1967, to EG at Hunter College. The card reproduces a detail of Piero della Francesca's "Vittoria di Costantino" in Arezzo.

**Feeley, Helen (Mrs. Paul).** TLs, dated 1 June 1965, to EG. 1p., on Bennington College Alumnae Office stationery. With typed envelope addressed to EG at Hunter College, postmarked the same day, marked "personal" in red pen, and with later annotations in the hand of Pat Johanson explaining the circumstances that led to this letter.

**Feeley, Helen (Mrs. Paul).** ALs, undated, to EG. 1p., on Paul Feeley's letterhead stationery (with the word "Mrs." added to the heading). With envelope hand-addressed to EG at Hunter College, postmarked 8 June 1965.

**Feeley, Helen (Mrs. Paul).** Autograph postcard from Carmel California, dated 14 November 1989, to Mr. and Mrs. EG in Buskirk.



**Ferber, Herbert.** Envelope (only) hand-addressed to EG in Buskirk, postmarked New York 4 February 1958.

**Ferber, Herbert.** ALs, dated 13 February 1958, to EG. 2pp., on a sheet of letterhead stationery, Riverside Drive, New York.

**Ferber, Herbert.** ALs, dated 23 February 1958, to EG. 2pp., on a sheet of white paper.

**Ferber, Herbert.** ALs, dated 6 September 1960, to EG. 2pp., on a sheet of letterhead stationery, Echo Lane Farm, Barton, Vermont.

**Ferber, Herbert.** ALs, dated 17 March 1979, to EG. 2pp., on a sheet of Ferber's letterhead stationery, MacDougal Street, New York.

**Ferber, Herbert.** Autograph signed postcard, dated 5 September 1979, to Mr. and Mrs. EG in Buskirk. The card, which depicts an uncaptioned composition by Ferber, appears to be an original photograph.

Ferber, Herbert. ALs, dated 19 September 1979, to EG in Buskirk. 2pp., on stationery of the Department of Art and Art History, Rice University. With hand-addressed matching envelope, postmarked the same day.

**Ferber, Herbert.** Autograph signed postcard to EG in Buskirk. Postmarked 27 September 1979. The postcard, illustrated with a photograph of a sculpture by Ferber, doubles as an announcement for a lecture by him, "Sculpture to Make an Environment," at Rice University, 8 October 1979.

**Ferber, Herbert.** ALs, dated 6 October 1979, to EG. 2pp., on stationery of the Department of Art and Art History, Rice University.

**Ferber, Herbert.** Small-format poster on card stock announcing Ferber's lecture "Sculpture to Make an Environment," at Rice University, 8 October 1979, annotated in pen by Ferber to EG. The poster is illustrated with a composition by Ferber.

**Ferber, Herbert.** TLs to Edith Ferber, Herbert Ferber, EG and William Rubin. 1p., on Ferber's letterhead stationery, 44 MacDougal Street, New York. With typed matching envelope, postmarked 23 February 1988. This letter, which is possibly photocopied onto the letterhead, convenes a Special Meeting of the Board of Directors of The Herbert Ferber Foundation, Inc., and was sent to EG in Buskirk by certified mail.

**Ferber, Herbert.** Autograph signed postcard from Athens, to PJ and EG in Buskirk. Undated, with indistinct postmark.

**(Ferber, Herbert)** Retained photocopy of a letter from EG to Herbert Ferber, dated Buskirk 12 April 1979. 1p. With annotation in pen indicating that the original was donated to the Archives of American Art.

**Ferber, Herbert.** TLs, dated 3 July 1981, to EG. 2pp., on two sheets of his letterhead stationery, North Egremont, Mass. A long postmortem on their falling out, in which Ferber discusses his disappointments and anger with EG in the long preparation of EG's monograph on him.

**Ferber, Herbert and Ilse.** Undated Western Union telegram to Robert Motherwell, c/o Goossen. "Springtime and success go together sorry we can't be there good luck./ Ilse and Herbert."

**Ferber, Herbert.** ALs, dated "Tuesday" to EG. 1p., on a sheet of letterhead stationery, Riverside Drive, New York. "You are terrific! The show was set up with great judgement, taste and distinction. It certainly looked better than my last one at Kootz "

**(Ferber)** Four snapshots of the Ferber exhibition at Bennington College, showing the installation. In a letterhead envelope from Herbert F. Silvers, New York.

**Flavin, Dan.** ALs, dated Lake Valhalla, Cold Spring, New York, 10 July 1968, to EG at Hunter College. 3pp., on 3 sheets of bond paper.

**Frankenthaler, Helen.** TLs, dated 27 August 1957, to EG. 1p., on her letterhead stationery, 697 West End Avenue, New York.

**Frankenthaler, Helen.** Autograph postcard, postmarked New York, 24 October 1957, to Mr. and Mrs. EG in Buskirk. The card reproduces a photograph of Herbert's delicacy shop, Southampton.

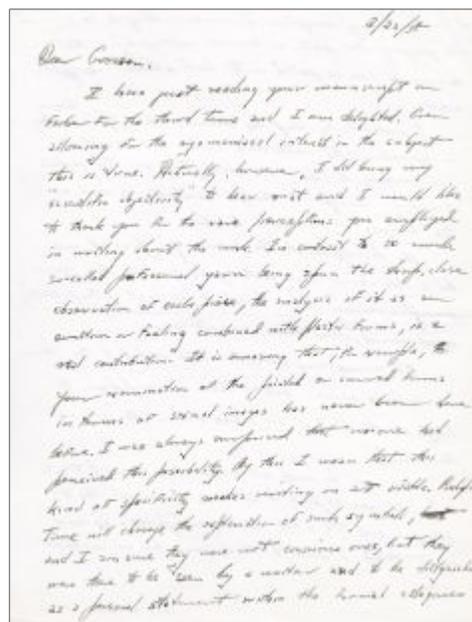
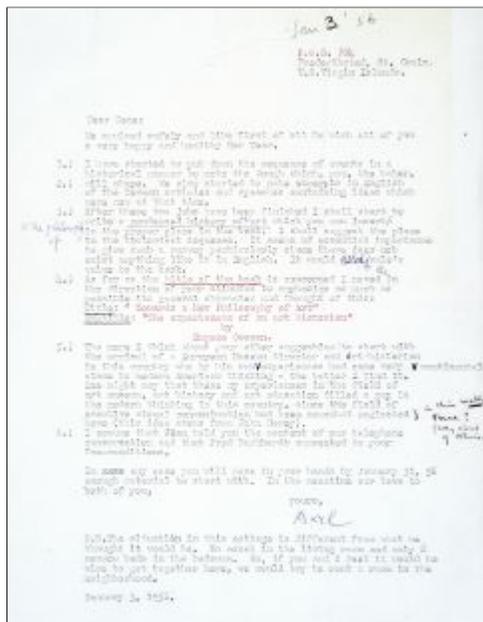
**Frankenthaler, Helen.** TLs, dated [New York] 6 March 1958, to EG. 2pp., on a sheet of "Studio Robert Motherwell" turquoise letterhead (New York and Provincetown).

**Frankenthaler, Helen & Motherwell, Robert.** Western Union telegram dated 22 March 1958 to Mr. and Mrs. EG. "We'd love to have you at our wedding party Easter Sunday you can reach us at 173 East 94 love and kisses= Helen and Bob."

**Frankenthaler, Helen & Motherwell, Robert.** Autograph postcard, postmarked New York 29 March 1958, to Mr. and Mrs. EG. Signed "H + B," the card is in Frankenthaler's hand.

**Frankenthaler, Helen.** ALs, dated 30 April 1958, to EG. 1p., in ballpoint ink on laid paper.

**Frankenthaler, Helen.** Autograph postcard, dated 24 June 1958, postmarked St.-Jean-de-Luz., to Mr. and Mrs. EG in Buskirk. The card reproduces a photograph of the beach at St.-Jean-de-Luz.



**Frankenthaler, Helen.** ALs, dated 1 July 1958, to Jean and Gene Goossen. 1p., in ballpoint on blue airmail stationery. Autograph postscript signed by Robert Motherwell at the conclusion.

**Frankenthaler, Helen.** Autograph postcard, dated St.-Jean-de-Luz, 15 July 1958, to Mr. and Mrs. EG in Rome. Autograph postscript signed by Robert Motherwell at the conclusion. The card reproduces a photograph of a game of pelote in St.-Jean-de-Luz.

**Frankenthaler, Helen.** Autograph postcard, postmarked Boston, April 1959, to Mr. and Mrs. EG in Buskirk. The card reproduces a photograph of Rockport, Mass.

**Frankenthaler, Helen.** TLs, dated Villa delle Grazie, Alassio (Savona), Italy, 25 July 1950. 2pp., on a folded sheet of onionskin paper. With envelope (address-stamped ROBERT MOTHERWELL/Helen Frankenthaler).

**Frankenthaler, Helen.** Autograph correspondence card (173 East 94th Street, New York), postmarked 11 December 1961, to EG at Hunter College.

**Frankenthaler, Helen.** TLs, with elaborate sketch and autograph annotations in black ink, dated 22 June 1963, to EG at Hunter College. 1p., on letterhead stationery Commercial and Allerton Streets, Provincetown. The sketch shows the façade of the couple's Provincetown house, with arrows indicating "RM atelier," "HF atelier," and "sun and swimming deck." Beneath this, a smiling stick figure swimming in the surf, marked "me." With typed matching envelope, marked "personal."

**Frankenthaler, Helen.** Autograph U.S. postal card, postmarked 13 January 1966, in blue marker, to EG at Hunter College.

**Frankenthaler, Helen.** Autograph postcard from Venice, dated 16 June [1966] to EG at Hunter College. The card reproduces a view of San Marco credited to Canaletto.

**Frankenthaler, Helen.** Autograph postcard to EG at Hunter College, postmarked New York 23 March 1969. The message includes a sketch of a pipe.

**Frankenthaler, Helen.** Autograph postcard, postmarked Marrakech, 25 May 1970, to EG in Buskirk. The card reproduces a photograph of a panorama of the city, at one of the old gates.

**Frankenthaler, Helen.** Autograph postcard from Provincetown to EG in Buskirk, postmarked 24 August 1970. The card reproduces a view of the dunes at Provincetown.

**Frankenthaler, Helen.** Carbon typescript, signed, dated 20 June 1971, to EG in Buskirk. 1p., on blue onionskin.

**Frankenthaler, Helen.** Autograph postcard, dated 18 July 1972, postmarked London, to EG in Buskirk. The card reproduces a photograph of London as from the top of Nelson's Column.

**Frankenthaler, Helen.** Autograph large-format postcard, dated 7 February 1976, postmarked New York, to EG and PJ in Buskirk. The card reproduces Frankenthaler's "Renaissance," 1971.

**Frankenthaler, Helen.** Photocopy letter, signed twice, dated 17 April 1978, to EG and four others. 4pp., on 4 sheets of Frankenthaler's letterhead stationery, 173 East 94th Street, New York. A collective letter of thanks to the collaborators of her exhibition at Bennington. Envelope, with address sticker from the André Emmerich Gallery. Loosely inserted, 3 large-format original photographs of Frankenthaler and Goossen at the opening (stickers of André Emmerich Gallery on the versos).

**Frankenthaler, Helen.** Autograph postcard from Tawaraya Inn, Kyoto to Gene and Pat Goossen in Buskirk, dated 17 April 1983. The postcard reproduces a photograph of cherry blossoms.

**Frankenthaler, Helen.** Autograph postcard to Gene and Pat Goossen in Buskirk, postmarked New York 2 January 1984. The postcard reproduces Frankenthaler's painting "Situation."

**Frankenthaler, Helen.** ALs, dated 28 August [1989] to Mr. and Mrs. EG in Buskirk. 1p., on her letterhead stationery, Shippan Point, Stamford Connecticut. With hand-addressed matching envelope.

**Frankenthaler, Helen.** Autograph postcard from Aspen, dated 5 September [1990], to Mr. and Mrs. EG in Buskirk. The card reproduces a photograph of aspen trees.

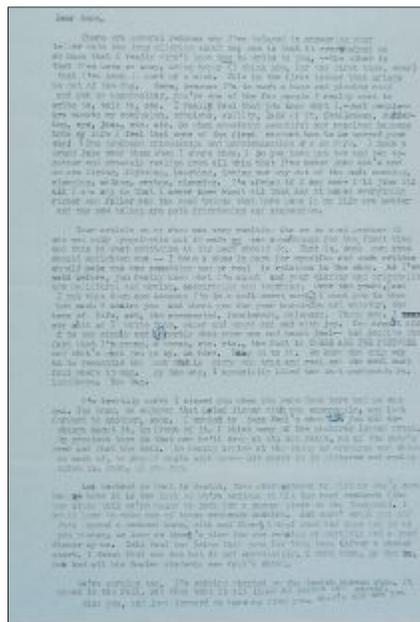
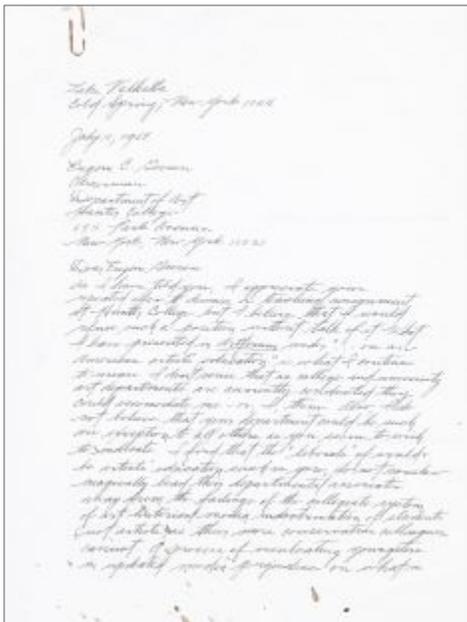
**Frankenthaler, Helen.** ALs, dated "At sea, somewhere," to Jean and Gene Goossen. 4pp., on a folded sheet of "United States Lines" airmail stationery. Undated.

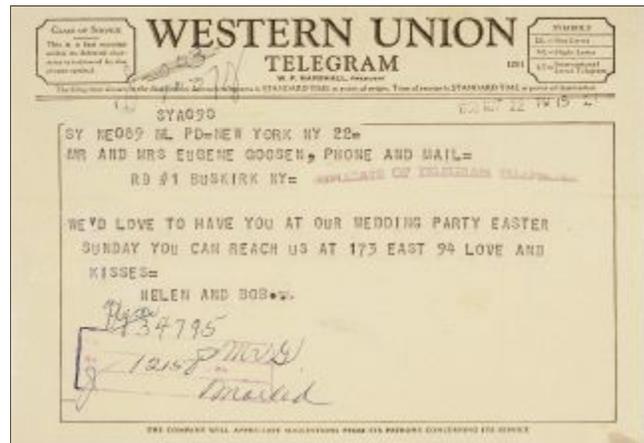
**Frankenthaler, Helen.** ALs, dated "Tues." to EG. 2pp., on a sheet of white paper.

**Frankenthaler, Helen.** Small blank correspondence card, with a lush actual lipstick kiss in the center (and nothing else). Matching envelope inscribed "Eugene Goossen/ Room 558" in her hand. A pencilled note by PJ on the back of the envelope notes "from Helen Frankenthaler after opening of the exhibit in Berlin (Kongresshalle) curated by Gene."

**Frankenthaler, Helen & Motherwell, Robert.** Autograph postcard from México, dated 2 May [no year], to EG at Hunter College. The card reproduces a photograph of fireworks. Signed "Helen & Bob," the card is in Frankenthaler's hand.

**Frankenthaler, Helen.** Autograph postcard from Old Bennington Vermont, undated (postmark indistinct), to Mr. and Mrs. EG in Buskirk. The card reproduces a photograph of the Four Chimneys Luncheon.





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**Frankenthaler, Helen.** Autograph postcard from Rome, undated, to Mr. and Mrs. EG in Buskirk. The card reproduces a photograph of the restaurant Al Vero Giarrosto Toscano.

**Frankenthaler, Helen.** Autograph postcard from Ischia, undated (postmark indistinct) to EG in Buskirk. The card reproduces a photograph of the beach at Porto d'Ischia.

**Frankenthaler, Helen.** Autograph postcard from Florence, undated (postmark indistinct) to EG in Buskirk. The card reproduces a photograph of the façade of the Duomo.

**Frankenthaler, Helen.** Autograph postcard from the Bronx, undated (postmark indistinct) to Pat and Eugene Goossen in Buskirk. The card reproduces Frankenthaler's painting "Situation" (1972).

**Frankenthaler, Helen.** ALs, dated "Wed. pm" to Jean and Gene Goossen. 1p., on her letterhead stationery, 697 West End Avenue, New York. Stapled to this, a carbon typescript of a letter from EG to Frankenthaler, dated Buskirk, 9 August 1957.

**Frankenthaler, Helen.** Undated ALs to Jean and Gene Goossen. 1p., in red ballpoint on a scrap of blue onionskin paper, rubberstamped "Robert Motherwell, 173 East 94th Street, New York.

**Frankenthaler, Helen.** Undated ALs, to EG. 2pp., in blue ballpoint on a sheet of her letterhead stationery, ("Helen Frankenthaler Motherwell").

**Frankenthaler, Helen.** Undated New Year's card, with note to Jean and Gene Goossen, in blue ballpoint. The card reproduces a Mayan sculpture in the American Museum of Natural History.

**Frankenthaler, Helen.** Undated Autograph postcard, with indistinct postmark, Antiguq, to EG in Buskirk. The card reproduces a photograph of Coco Point Lodge, Barbuda.

**Frankenthaler, Helen.** Undated note enclosing a color snapshot of Frankenthaler, Goossens and others (probably Clement Greenberg), sent to EG in Buskirk. The note is on small-format letterhead stationery, 173 East 94th Street, with typed letterhead envelope.

**Greenberg, Clement.** Typed postcard, signed, dated 12 April 1958, to EG in Buskirk.

**Greenberg, Clement.** TLs, dated 16 April 1958, to EG. 1p., on the notepaper of the Park-Plaza, Toronto. Enclosed with this (paperclipped): carbon typescript of his text "Barnett Newman." 2pp.,

on 2 sheets of bond paper, signed in pen at the end. Also enclosed (paperclipped) is the retained carbon of EG's reply to Greenberg, dated 19 April 1958.. 1p. on bond paper.

**Greenberg, Clement.** Typed envelope (only) addressed to EG in Buskirk, with postmark 14 August 1960.

**Greenberg, Clement.** TLs, dated New York 13 August 1960, to EG. 1p. on bond paper. With typed envelope to EG in Buskirk, postmarked the following day.

**Greenberg, Clement.** Autograph postcard from New Delhi, dated 25 March 1967, to EG at Hunter College. The card reproduces a photograph of the Old Fort at New Delhi.

**Johnson, Ray.** Collage, of a clipped newspaper photograph of PJ, with a tuft of fur glued to her forehead, covering her face; stamped in red at right "Collage by Ray Johnson." 97 x 101 mm. (ca. 3 3/4 x 4 inches). With envelope (from IBM) hand-addressed to PJ c/o the Tibor de Nagy Gallery, with indistinct 1966 postmark.

**Johnson, Ray.** Drawing of a rabbit head, inscribed "Rabbit," on a clipped newspaper reproduction of a vernacular illustration of "The Calaveras Jumping Frog of 1929," stamped "Ray Johnson" at right. 94 x 113 mm. (ca. 3 3/4 x 4 1/2 inches). With envelope hand-addressed to PJ c/o the Tibor de Nagy Gallery (with note in red, "N.Y.C.S. meeting April 1st"), postmarked 21 February 1968.

**Johnson, Ray.** Drawing, of a long horizontal line in wide blue marker, centered on a long horizontal strip of paper, signed "Ray Johnson 1967" just below the line, at far right. The drawing is on the blank verso of an opened-up wrap-around mailing strip, advertising "Sigmar Polke: Neue Bilder" at the Galerie Heiner Friedrich, which had been mailed from Munich to the Richard Feigen Gallery, postmarked 31 March 1967. 110 x 593 mm. (ca. 4 1/4 x 23 3/8 inches). 3 foldlines. With large envelope, hand-addressed to PJ c/o the Tibor de Nagy Gallery (some of the address having bled through the envelope onto one side of the drawing; no postmark or stamp).

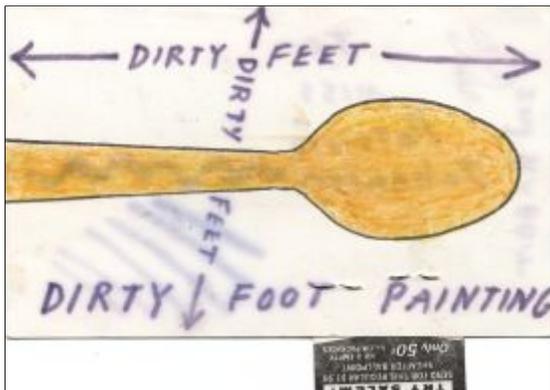
**Johnson, Ray.** Mail art ensemble, consisting of a postcard and a turn-of-the-century advertising card in an envelope hand-addressed to PJ c/o the Tibor de Nagy Gallery, postmarked 31 October 1967. The postcard is from a Rotterdam correspondent to Johnson, asking him to "please inform

12 April 58

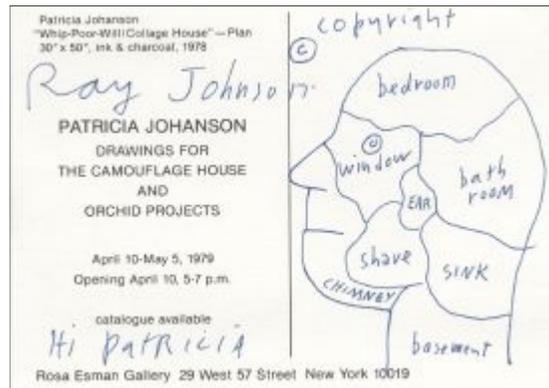
Dear Gene,

On second thought and after talking it over with Jenny, I've decided that I'd rather not come up for Barney's opening. The way I feel about Paul and Stanley at the moment, and also the fact that I'd want at least \$75 for talking half an hour, would make difficulties for both you and myself. All in all, I've had enough of the Bennington situation for this year. Next year it'll be different. I'll call Barney and make it all right with him. And I should have the catalogue note in your hands some time this coming week-- that is, before the 19th. Our best to Jean and the kids.

Yours ever,  
*Clam*



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me about your work, especially your events.” The second, issued by Singer Sewing Machines, bears a color illustration of “The Bluebird” on the front, on which Johnson has written “Dear Patricia Johanson, would you please inform me about your work, especially your events, sincerely greetings, Ray Johnson.”

**Johnson, Ray.** TLs, dated 17 November 1967, to PJ. 1p., on bond paper rubber-stamped with Johnson’s name and address. Enclosed with this, a printed card from Johnson advertising “8 Man Show 5/ Robert Bensong/ Ray Johnson/ May Wilsong/ Willenpecker Gallery.” With envelope (from IBM) hand-addressed to PJ c/o the Tibor de Nagy Gallery.

**Johnson, Ray.** Drawing, in which the margin below a reproduced studio photograph of a baby (presumably clipped from a magazine or circular) has been embellished with dotted lines. 133 x 135 mm. irregular (ca. 5 1/4 x 5 1/4 inches). Foldline. With envelope (from Sterling Precision Corporation) hand-addressed to PJ c/o the Tibor de Nagy Gallery, indistinctly postmarked 1967.

**Johnson, Ray.** Autograph note signed, dated April 5, 1968, written in blue marker on the back of his “8 Man Show 5” card [see 17 November 1967 above]. Enclosed with this, an announcement of The Andy Warhol-Gerard Malanga Monster Issue of “Intransit” magazine. With envelope (from The Eastgate Hotel, Chicago), hand-addressed to PJ c/o the Tibor de Nagy Gallery, postmarked 8 April 1968.

**Johnson, Ray.** Typed card, dated 3 May 1968, rubber-stamped “coilage.” Enclosed with this, a drawing in blue ink, inscribed “for Patricia” and signed “Ray Johnson 1968” in a tiny hand at lower edge, on an irregularly cut sheet of heavy paper. 95 x 230 mm. (ca. 3 3/4 x 9 1/8 inches). With envelope hand-addressed to PJ c/o the Tibor de Nagy Gallery, postmarked the same day, with annotations “3rd n.y.c.s. meeting June 3rd” and “3rd rabbit” (with rabbit doodle) at left. Johnson’s writing on the envelope has bled through onto both enclosures.

**Johnson, Ray.** Drawing with collage, on both sides of an air-mail postcard. 82 x 140 mm. (ca. 3 1/4 x 5 1/2 inches). On the front of the card, a drawing of a spoon in black pen and orange crayon, inscribed several times (“dirty feet painting”). On the verso, a faux address to “Bob Rauschenberg c/o Johnson,” inscribed to PJ, with rabbit doodle and stapled matchbook cover. With typed envelope to PJ c/o the Tibor de Nagy Gallery, postmarked 3 May 1968.

**Johnson, Ray.** Autograph postcard card sent to himself, postmarked 14 November 1966, with ink drawing of snakes around the address (as well as rabbit doodle inscribed “James Dean”). Enclosed within an envelope hand-addressed to PJ c/o the Tibor de Nagy Gallery, postmarked 8 May 1968, with annotation “3rd n.y.c.s. meeting June 3.”

**Johnson, Ray.** TL to PJ, dated 31 May 1968, on a photocopy of an article by John Gruen from the "World Journal Tribune," 25 April 1967, rubber-stamped "Ray Johnson" with rabbit doodle as signature.

**Johnson, Ray.** Collage, of a very long, narrow strip of pink paper, rolled up many times at right end, with attached piece of black stock at other end. 11 x 233 mm. (5/8 x 9 1/8 inches), as rolled. With envelope hand-addressed to PJ c/o the Tibor de Nagy Gallery, postmarked 30 May 1968.

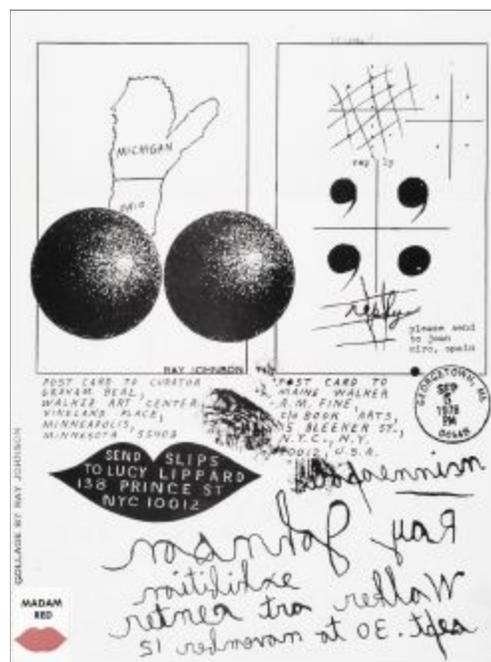
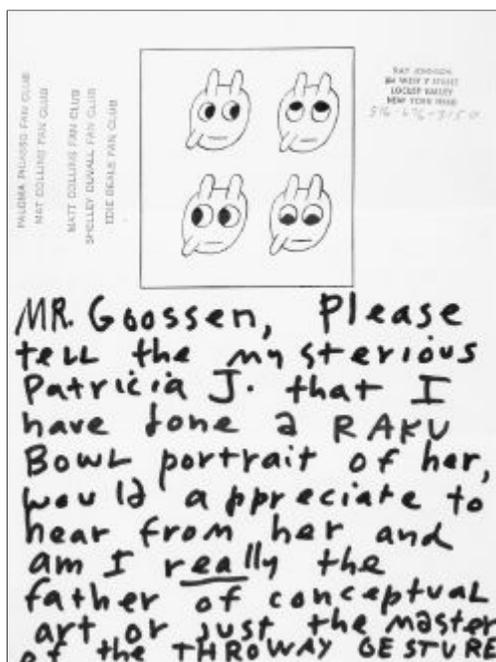
**Johnson, Ray.** TL to PJ, dated 27 June 1968. 1p., on bond paper, signed with large rabbit doodle in blue marker as signature, inscribed L.I.C.S. With typed envelope to PJ "c/o Art of the Real Show, Modern Museum."

**Johnson, Ray.** Typed card to PJ c/o Kermin, New York, dated 29 July 1968, with annotations and doodles in blue marker. On the back of Johnson's "8 Man Show 5" card [see 17 November 1967 above].

**Johnson, Ray.** Front cover section of a typed envelope, irregularly cut out by him, addressed to PJ, "Star of 'Emphatic Contradiction of Realism's Validity' Show, The Modern Museum," post-marked 5 September 1968, and returned to sender. With envelope, hand-addressed to PJ in red marker, in which this cut-out section was later sent, postmarked 9 March 1969.

**Johnson, Ray.** Collage, of a fashion photograph of PJ, clipped from a magazine, to which is taped a jaggedly trimmed piece of purple paper, with the stamped statement "this is not bunny" and doodle, rubber-stamped with Johnson's name and address. With typed envelope to PJ, c/o Kermin, New York, postmarked 28 July 1969 (with typed statement "The First Worlds First Art Strike Is Set For July 30th").

**Johnson, Ray.** Collage, of a photograph of PJ clipped from a magazine and trimmed around her silhouette, taped to a paper frame (cut out of a piece of typed correspondence, with his name stamp and doodle on the verso). Together with this, a TL to PJ, dated 4 September 1969, on



Johnson's elaborately illustrated stationery, signed with doodle. With typed envelope to PJ c/o the Tibor de Nagy Gallery, postmarked 5 September 1969.

**Johnson, Ray.** Collage, of a newspaper photograph of PJ, hand-decorated in purple marker and pen, with attached holographic sticker ("3-2-1/ Lift Off"), rubber-stamped "Face Collage by Ray Johnson" at left edge. With envelope (from IBM) hand-addressed to PJ c/o Kermin, New York, post-marked 13 December 1968.

**Johnson, Ray.** TL to PJ, dated 27 December 1969, signed in blue with rabbit doodle. 1p., on bond paper rubbed-stamped with Johnson's name and address. Enclosed with this, the front cover of an envelope addressed to Johnson from Office de Radiodiffusion Française, with smudges labeled by him "the purple prick of de Sade" in red marker; also enclosed, an actual navy-blue zipper. With typed envelope to PJ c/o the Tibor de Nagy Gallery.

**Johnson, Ray.** Solicitation, "Send letters, post cards, drawings and objects to Marcia Tucker, New York Correspondence School Exhibition, Whitney Museum," printed black on white in a design by him, rubber-stamped "Explorations by Ray Johnson" (and with his name and address in red). With typed envelope to PJ c/o the Tibor de Nagy Gallery, postmarked 22 June 1970 (with later annotations by PJ).

**Johnson, Ray.** AL to PJ, written in blue marker on a photocopied illustrated announcement by Johnson for a lecture he will deliver, soliciting paragraphs from recipients for this event. The note is signed with a large doodle in blue, labeled "King David." With this are an announcement of a Ray Johnson exhibition at the Country Art Gallery, Locust Valley (folding, with photo of Johnson on the cover), and a page torn from a magazine, with illustrations of Coptic textiles, annotated in blue by Johnson. With envelope hand-addressed to PJ in Merrick, New York, postmarked 21 November 1971.

**Johnson, Ray.** TLs to PJ, dated 2 February [1972], on the verso of an illustrated flyer by him advertising the "New York Correspondence School second meeting of the Marcel Duchamp Club," together with gift announcement of a year's subscription to "Art in America" courtesy of one "Patricia." With typed envelope to PJ in Merrick, New York, postmarked 3 and 5 February 1972. Johnson, Ray. Drawing, in red marker, highlighting a cartoon by George Price clipped from "The New Yorker," with typed note and rubbed-stamped signature. 137 x 150 mm. (ca. 5 3/8 x 6 inches), folded. With envelope hand-addressed to PJ in Merrick, New York (as from "Moons Mahoney"), postmarked 15 August 1972.

**Johnson, Ray.** AL to PJ, dated 3 July 1973. 2pp., in blue marker, on a sheet of bond paper, signed with large doodle, rubber-stamped "Buddha University." Enclosed with this, 3 photocopied flyers by Johnson, all elaborately hand-drawn, advertising meetings of Buddha University at the Onnasch Gallery, New York. With envelope, hand-addressed to PJ in Merrick, New York, post-marked 12 January 1974.

**Johnson, Ray.** Flyer, printed with a silhouette design of a man's head by Johnson, with printed directive to "add & return to Ray Johnson." With envelope hand-addressed to PJ c/o the Rosa Esman Gallery, postmarked 15 March 1978.

**Johnson, Ray.** TL to PJ, dated 7 April 1979, signed with large doodle inscribed "Moth Art." 1p., on "Shelly Duvall Fan Club" letterhead. Enclosed with this, a small-format map of Gibraltar and 3 printed flyers by Johnson: one in Johnson's hand, dated 13 October 1978, listing 148 well-known individuals who have posed for silhouette portraits by him; another, a silhouette of Marcia Tucker; and last, a sheet with drawings titled "A Throwaway Gesture/ Shakuhachi/ for Shigeko Kubota."



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With envelope hand-addressed to PJ c/o the Rosa Esman Gallery, postmarked 8 April 1979, annotated on the back in pencil "The Coast of Africa/ Is Visible/ On a Clear Day./ Free." in Johnson's hand.

**Johnson, Ray.** Two photocopy flyers: one with serial photographs on one side, annotated "Thanks for Books" in orange crayon at the foot, with hand-stamp Ray Johnson, and on the verso, bunny design, "Copy Left Ray Johnson" and "Copy Right Ray Johnson" ; the second flyer with two benday dot compositions from photographs showing two men with a large canvas or sheet of plasterboard (verso blank). Envelope, addressed in orange crayon to PJ in Buskirk, post-marked Long Island, 10 September 1990.

**Here follow undated Ray Johnson items:**

**Johnson, Ray.** Doodle signature of a rabbit, boldly inscribed "Rabbit" and rubber-stamped beneath with Johnson's name, on the verso of a decorative Japanese label or packing slip, printed in red on yellow coated stock.

**Johnson, Ray.** Typed postcard to PJ c/o Kermin, New York, with collage on the front, rubber-stamped "Face Collage" and "Fake Collage by Ray Johnson," and signed with doodle. The collage consists of a clipping of the name "Johnson" in large turquoise block letters, pasted upside

OCT 16

Dear Gene,

Everyone is very much pleased here with your piece. It will be printed in English as well as in French.

The rest of the cat sleep - the drawings - had been done by the time I arrived, & it looks great. I hope that you are as pleased - the in what in 1 post or two more will look good - & I will send them all as soon as they are ready. The opening is next Friday - the 24<sup>th</sup>.

Paris is <sup>not</sup> stressing what I thought - is rather, I have been feeling better - most of

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21/10/68 Feb 8, 1969  
to John DeLong  
LA

Gene,

I've discussed the show at the museum with Goshell. There are problems about having the aluminum I-beam piece travel. Part of the problem is that the fabrication of that piece is by Lippinott - i.e. they are making the new version for a share of the sales. (I'm not paying for fabrication) They make efforts as well as feasible to sell the piece, but doesn't believe the work should be tied up for a year which would prevent both Lippinott and himself from ~~the~~ slowly and possibly selling the piece.

I would like to see this particular work go into the show at the museum. Is there any chance of showing it there and landing an attractive price out of the road? I have a steel piece coming back from Atlanta, South America; 14 units - sleeves 5/8" wide of cold rolled steel. These are put together with bolts and wing nuts. The entire piece breaks down into flat sheets and travels easily. It is the only one assemble.



This piece can be shown in a set of 4 rather than 16. That reduces the area from 21 x 21' to 14 x 14'. This is the same area (but the dimensions are more logical). Try to see you today about this. Call me tomorrow or Sat.

Bob Morris

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down, with a thick line drawn through the center letters in blue marker. The address side is embellished by Johnson in purple marker, and is stamped with his "Richard C." return address in Johnson City, Tennessee.

**Johnson, Ray.** Postcard announcement of PJ's "Drawings for The Camouflage House and Orchid Projects" at the Rosa Esman Gallery, April-May 1979, sent to PJ embellished by Johnson with an elaborate line drawing in blue ink of a head in profile, subdivided in the style of a phrenology diagram into categories including "bedroom," "window," "shave," "chimney," etc. Signed in full with "copyright" statement.

**Johnson, Ray.** Mimeographed announcement convening the membership of the New York Correspondence School to participate in the Stilt Meeting at the Central Park Mall, 26 October, with long list of members and his requests of each of them (PJ is asked to lay her stilts on the ground), and a large rabbit doodle printed in black at the end.

**Johnson, Ray.** Mimeographed announcement from a hand-drawn design, convening "A Mysterious New York Correspondence School Meeting" at Finch College, 1 June, listing more than 150 well-known artworld personalities (including PJ), each with tiny rabbit doodle and inverted pyramid next to their name. Printed on a 14-inch sheet of paper, folded.

**Johnson, Ray.** Autograph note signed to PJ, incorporating collage (postage stamp, described as his "new piece of sculpture") and enclosing a separate collage consisting of Johnson's "8 Man Show 3" card [see 17 November 1967 above] embellished with an antiquarian pharmacy label, rubber-stamped "Collage by Ray Johnson" and inscribed to PJ. The note is 2pp., on a scrap of lined paper. With envelope hand-addressed to PJ c/o the Tibor de Nagy Gallery, with note "2nd n.y.c.s. meeting May 2," indistinctly postmarked.

**Johnson, Ray.** Envelope, inscribed in blue marker "This envelope admits one person. Please present it at the door." Signed with rabbit doodle, and completed with PJ's name in red marker.

**Johnson, Ray.** Autograph note, signed "Ray," to PJ, written in the Saturday column for January-March on a page from a 1968 agenda. With envelope hand-addressed in blue marker to PJ c/o the Tibor de Nagy Gallery (postmark indistinct).

**Johnson, Ray.** TL to PJ, signed "Duck" with rabbit doodle, and additional doodle. Enclosed with this, 2 flimsy paper cutouts, one of them apparently the blank outer edge of a dollar bill, which has been trimmed to make an empty frame. With envelope addressed in red marker to PJ c/o the Tibor de Nagy Gallery, with return address "Jo Baer" (postmark indistinct).

**Johnson, Ray.** AL to PJ, signed "Rabbit" with rabbit doodle, in blue marker on the verso of a checklist of "Ray Johnson Paintings" at the Willard Gallery, April 25 - May 27, embellished with a large asterisk in red marker, and with mysterious indistinct photocopy enclosure. The letter is heavily marked from bleed-through after folding. With envelope (from Sterling Precision Corporation) addressed in blue marker to PJ c/o the Tibor de Nagy Gallery, with note in red marker "n.y.c.s. meeting April 1st" (postmark indistinct).

**Johnson, Ray.** ALs to PJ. 1p., in pencil, rubber-stamped with Johnson's name and address, on the verso of a full-page photocopy of a close-up photograph of himself. Enclosed with this, 4 further 8 1/2 x 11 sheets with additional printed material, including full-page silhouette portrait of de Kooning (in red); pyramidal title in red, inscribed "A Book About Cranky Ant" in black marker, and with a large doodle in black marker identified as "cranky ant" in pencil; long, favorable review of his work from an art magazine, reproduced in blue on the verso of a flyer about the New York Correspondence School exhibition at the Whitney (annotated in red crayon); and a page with the statement "Failure, Failure, Failure." printed in large red block letters. With envelope addressed in blue marker to EG c/o PJ in North Merrick, inscribed "Fragile, please Hand Cancel" (postmark indistinct) and, on the verso, return address "Joseph Cornell" with doodle and rubber-stamp Buddha University.

**Johnson, Ray.** AL to EG, written in black marker on illustrated stationery, rubberstamped "Paloma Picasso Fan Club/ Mat Collins Fan Club/ Matt Collins Fan Club/ Shelley Duvall Fan Club/ Edie Beale Fan Club," as well as with Johnson's name and address. Enclosed are three photocopy illustrated flyers from Johnson: one with drawings of balls and state maps, and collage element in red ("Madam Red"), rubberstamped "Collage by Ray Johnson"; one noting "Ray Johnson Exhibition Walker Art Center," with elaborate state map incorporating Shelley Duvall as a state; and one headed "To the First International postal Encounter Art-Workers of the Visual Communications, Parma, Italy, dated Jan. 1, 1977. Addressed in black marker to EG at Graduate Center, CUNY. With postage but no cancellation, this must have been left for EG, or hand-delivered.

**Johnson, Ray.** Envelope hand-addressed in blue ballpoint to PJ in Buskirk (postmark indistinct).

**Kahn, Wolf.** ALs, dated New York 28 August [1949], to EG at 46 rue Raffet, Paris, forwarded to 152 Seventh Avenue, New York. 6pp., on 4 sheets of plain commercial paper, probably from a pad. An absorbing account of his artistic development. Postmarked envelope.

**Kelly, Ellsworth.** ALs to EG, dated 3 Counties Slip, New York, 20 July 1958. 2pp., in black ink on 2 sheets of tracing paper (chipped at edges).

**Kelly, Ellsworth.** ALs to EG, dated 3 Counties Slip, New York, 20 August 1958. 2pp., in black ink on a sheet of white paper.

**Kelly, Ellsworth.** ALs to EG, dated 3 Counties Slip, New York, 3 December 1958. 1p., in blue ballpoint on a sheet of white paper.

Wille Ste-Barker  
St-Jean-de-Bray  
30 July 1958

Dear Gene - We were very pleased to hear from you & to understand perfectly your hot wiring - it would have been hundreds of kilometers out of your way; still it was a disappointment since the one unfortunate thing in our summer situation is how to, have seen a friend's face, or anyone who can speak English, for that matter, and I, being an extremely gregarious bear, have found that part a bit rugged. This part has been marvelous, Peter & I have both done a great deal of print work

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ROBERT MOTHERWELL  
173 EAST 84th STREET  
NEW YORK, N. Y. 10028

6. 1915, Aberdeen, Washington; raised in San Francisco

1932-37 Stanford University, A.B. (Philology)  
1937-39 Harvard University (Grad. Sch. Philosophy)  
1939-39 Université de Grenoble; Académie de la Poésie, Paris  
1940-41 Columbia University (Grad. School Art & Architecture)

1942-5 A founding father (with Pollock, R. Rauschenberg, H. Frank, & others) of Abstract Expressionism

1946-5 -1970's Many ~~exhibitions~~ American shows - Chicago  
Art. Club (1946), Modern Museum (1951), St. Louis (1951, 1966, 1968), Museum of Modern Art (1955, 1965), Metropolitan Museum (1964), Whitechapel (London, 1966), Musée des Beaux-Arts (Geneva, 1966), Museum of Modern Art (Tokyo, 1967), Folger Museum (Boston, 1966), Robert Rauschenberg Museum (1965), U. of Toronto (1968), Bennington (1968), M.I.T. (1968), Detroit Museum (1968), St. Louis Museum (1968), Whitechapel Museum (1968), ~~Chicago~~ Richmond Museum (1968), & ~~others~~ - Africa, etc.

1968 Represented U.S.A., American Pavilion, São Paulo (the show then shown at Carolina Museum)

1956-57 Am. Prof., Hunter College

1944-71 - Many Lectures & Seminars: Berlin, Detroit Museum, Harvard, Yale, Washington, Atlantic Museum, Toronto Museum, Pasadena Museum, Chicago, Art Institute, Black Mountain, Salzburg Summer (1977), Metropolitan Museum, A.C.A.A., Whitney, San Francisco Museum, 1973 Museum

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**Kelly, Ellsworth.** Manuscript listing of paintings by him, presumably made in conjunction with EG's 1973 Ellsworth Kelly exhibition at MOMA. 4pp., on 4 sheets of lined yellow paper from a tablet, in black ballpoint, with some 30 schematic thumbnail ballpoint sketches by Kelly to identify them, as well as information on their ownership and dimensions. Editorial annotations in green and red marker.

**Kelly, Ellsworth.** ALs to EG, dated 16 October. 2pp., in black ink on a sheet of white paper.

**Kelly, Ellsworth.** ALs to EG, dated 17 October. 2pp., in black ink on a sheet of white paper.

**Kiesler, Frederick J.** TLs, dated 7 October 1960, to EG at Bennington. 1p., on his letterhead stationery ("Frederick J. Kiesler/ Architect/ Fifty-six Seventh Avenue"). Annotations by EG at the foot.

**McCracken, John.** Photocopied abstract composition, inscribed in red and blue markers with Christmas greetings and New Year's wishes for 1976. With envelope addressed to EG in Buskirk, postmarked Las Vegas 23 December 1975.

**McCracken, John.** TLs to EG, dated 27 January 1983. 1p., on a sheet of bond paper. Gratefully enclosing partial repayment of an old debt. "What happened was I spiralled into confusion and debt, and am now finally after all these years beginning to get back on my feet."

**McCracken, John.** ALs to EG, dated 24 February 1990. 1p., in black ink on a sheet of bond paper. Another check repaying his old debt. With manila envelope, postmarked Marina del Rey, 26 February 1990. Together with this, a retained copy of EG's typed reply, warmly acknowledging his friendship and his admiration for McCracken's work.

**Morris, Robert.** Typed postcard to EG at Hunter College, dated 2 January 1963.

**Morris, Robert.** ALs to EG, dated 8 February 1968. 1p., in blue ballpoint on a sheet of construction paper, folded (with "R. Morris/ E.C. Goossen" on an outer flap, as address. The letter includes

a schematic drawing of one of the sixteen identical units constituting one of his sculptures, with measurements and annotations, as well as a floor plan for its installation.

**Morris, Robert.** TLs to EG in Buskirk, dated 12 August 1968. 1p., on bond paper. With envelope postmarked 14 August (annotations in pen on the back, probably in another hand).

**Morris, Robert.** TLs to EG, dated 10 June 1969. 1p., on plain white paper.

**Morris, Robert.** Autograph postcard written in red ballpoint, sent from New York, dated 13 July 1970 to EG in Buskirk. The card reproduces the sculpture “The Scout” by Cyrus Edwin Dallin, outside Kansas City, Missouri.

**Morris, Robert.** TLs to EG, dated 5 January 1971. 1p., on bond paper, with postscript and signature in green marker.

**Morris, Robert.** ALs to EG at Hunter College, dated 19 January 1971. 1p., on plain white paper, with hand-addressed envelope.

**Morris, Robert.** TLs to EG, dated 17 February 1971. 1p., on bond paper.

**Morris, Robert.** TLs to EG, dated 27 March 1971. 1p., on bond paper.

**Morris, Robert.** Autograph postcard from London, to EG in Buskirk, dated 12 April 1971. The postcard depicts the interior of the neolithic West Kennet Long Barrow in Wiltshire.

**Morris, Robert.** ALs to EG, dated 17 June 1971. 1p., in black marker on bond paper.

**Morris, Robert.** ALs to EG at Hunter College, dated 24 October 1971. 1p., in blue ballpoint on bond paper. With hand-addressed envelope.

**Morris, Robert.** Typed postcard, signed in pencil, to EG in Buskirk, dated 1 September 1972.

**Morris, Robert.** Three envelopes, without their letters, sent to EG in Buskirk, as follows: 1. Typed envelope apparently from Morris (his name is not given on it), postmarked Lugano 20 June 1971. There is a schematic sketch in black ballpoint on the back, possibly by Morris. 2. Hand-written envelope, sent from Amsterdam (postmark indistinct). 3. Typed envelope of a larger format, sent from Amsterdam (postmark indistinct), though with New York return address.

**Motherwell, Robert.** ALs to EG, dated St.-Jean-de-Luz, 30 July 1958. 4pp., in blue ballpoint on 2 sheets of deckle-edged watermarked wove paper. A highly interesting, substantive letter about Motherwell's and Frankenthaler's happy coexistence in Europe, their work, and what has interested them artistically in their travels. “Helen and I have both done a great deal of first rate work, perhaps 70 or 80 pictures between us, of all sizes and sorts—being with he has released something pent up + frustrated in me for years, + I fell an endless stream of things in me for years to come—it's rather staggering in a way, our whole enterprise together, + for me who has a sharply existentialist view of reality, surprising to be in such optimistic circumstances + I can hardly keep up with the changes.” He gives his impressions of Spain and the Spanish, Lascaux and Altamira, his visit to Guernica, his withdrawal of an “Elegy for the Spanish Republic” from an exhibit in Madrid, and EG's proposed exhibit for him in Bennington.

**Motherwell, Robert.** Large-format postcard to “Sr. Gene Goossen” in Rome, dated St.-Jean-de-Luz 13 August 1958. Motherwell agrees that a retrospective would be the best idea for the

Bennington show, which pleases him and Frankenthaler very much; he is trying to reach [Sidney] Janis to arrange it. The card reproduces a photograph of the port of St.-Jean-de-Luz.

**Motherwell, Robert.** Autograph letterhead correspondence card, dated New York, 27 March 1959, to EG in Buskirk. Expressing delight at EG's piece on him, which Sidney Janis has now decided to hang in the gallery.

**Motherwell, Robert.** TLs to EG, dated 22 August 1971. 1p., on onionskin paper.

**Motherwell, Robert.** Autograph curriculum vitae. 2pp., in blue ink on 2 sheets of his letterhead bond stationery, 173 East 94th Street, New York. Manila envelope, with bold return address by Motherwell in orange crayon. Undated, the document must date from 1971, the latest year cited in Motherwell's resumé of his life, education, exhibitions, academic positions, lectures, honors, publications and so forth ("1940's: a founding father (with Pollock, Rothko, Hofmann, de Kooning, David Smith et al) of 'Abstract Expressionism')." Paperclipped to this are Hunter College forms indicating that this was prepared for submission to Hunter.

**Motherwell, Robert.** Autograph postcard to EG in Buskirk, dated 2 May 1978, postmarked Stamford Connecticut. Hoping to see him in the fall. "Have had a frantic past 2 years." The card reproduces Motherwell's "Gaulois Collage," 1977.

**Motherwell, Robert.** TLs to EG in Buskirk, dated Greenwich, 6 June 1985, on his letterhead stationery. With envelope, postmarked 11 June.

**Motherwell, Robert.** TLs to EG in Buskirk, dated 12 March 1986. 1p., on his letterhead bond stationery, 909 North Street, Greenwich, Connecticut. A note of thanks "from one of the last of the Mohicans to another."

**Motherwell, Robert.** ALs to EG, undated. 1p., on a sheet of plain white paper rubber-stamped with Motherwell's name and New York address.

**Nemerov, Howard.** ALs, dated New York, 2 February 1950, to EG at 152 Seventh Avenue, New York. 2pp., on a sheet of decorated notepaper. Envelope.

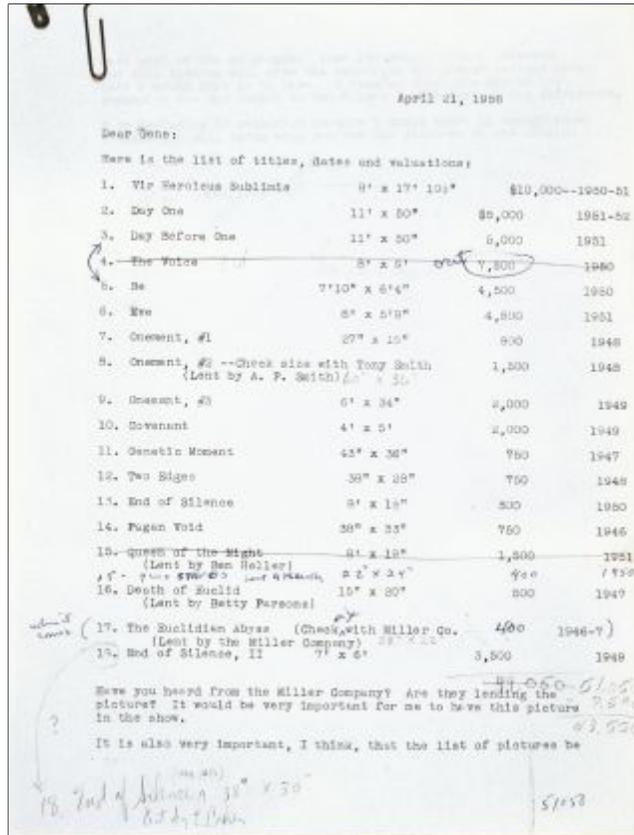
**Nemerov, Howard.** Autograph postcard, postmarked Vinalhaven, 19 June 1950, to Mr. and Mrs. EG in Gloversville NY, forwarded to Northville. The card reproduces a view of Vinalhaven.

**Nemerov, Howard.** ALs, dated Taos 20 March 1951, to EG. 2pp., in black ink, on 2 sheets of onionskin paper. Written while staying with Dorothy Brett, about the landscape, the Indians, Mabel Dodge Luhan.

**Nemerov, Howard.** Typed postcard to EG in Buskirk, signed in ink, dated 24 May 1957.

**Nemerov, Howard.** TLs to EG in Buskirk, dated Waltham, 7 July 1966. 1p., on Brandeis University notepaper. With typed envelope. Together with this: EG's retained draft of a typed letter to Nemerov (with annotations in ballpoint), dated Buskirk, 17 May 1957, to which Nemerov's card is the reply.

**Nemerov, Howard.** TLs to EG and Jean Goossen, undated. 1p., on plain white paper. Nemerov has typed his address at the top in Hollywood, and then crossed it out and replaced it with another in Pacific Palisades.



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**Newman, Barnett.** Typed statement with brief manuscript annotations, dated 9 March 1958. 1p., on a sheet of bond paper. Inscribed in Newman's hand at the top "Statement for catalogue (International show)/ copy," this famous text was written for the Museum of Modern Art's international circulating exhibition "The New American Painting," which was shown in eight European countries in 1958-1959, opening first at the Kunsthalle Basel, 19 April 1958. "\*\*\*\*It is precisely this death image, the grip of geometry that has to be confronted. In a world of geometry, geometry itself has become our moral crisis. I realize that my paintings have no link with nor any basis in the art of World War I with its principles of geometry—that tie it into the 19th Century. To reject Cubism or Purism, whether it is Picasso's or Mondrian's only to end up with the collage scheme of free associated forms, whether it is Miro's or Malevich's is to be caught in the same geometric trap. Nor can I find it by building a wall of lights; nor in the dead infinity of silence; nor in the painting performance, as if it were an instrument of pure energy full of a hollow biologic rhetoric. Painting like passion is a living voice, which when I hear it, I must let speak, unfettered. Barnett Newman."

**Newman, Barnett.** TLs to EG, dated 17 April 1958. 1p., on bond paper, with several annotations in ink.

**Newman, Barnett.** TLs to EG, dated 21 April 1958. 2pp. on 2 sheets of plain bond paper, with annotations and corrections in blue ballpoint and pencil. An important list of eighteen of Newman's paintings for his Bennington exhibition, with measurements, dates and his own valuations, ranging between \$400 and \$10,000 ("Vir Heroicus Sumblimis"); some pictures are crossed out and replaced with others. "It is also very important, I think, that the list of pictures be made part of the catalogue. Your statement, Clem's foreword, and this listing will give the cata-

Abiquiu, N.M.  
11/27/67

Dear Eugene Gereans:

Are you going to let us see  
what you give Bogus to go with that  
water color - ?

All is fine out here - - not much  
news - - nothing new - - what  
more does one want when its winter time!

Did your friend Mr. Smith - I have lost  
his catalogue - I don't know his first  
name - did he send me that amazing  
book on Bosch? It wasn't and when  
I got the one I had but I knew it was being  
done and would soon be for sale?  
Sincerely - E. K.

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logue the proper serious note that I would like it to have. I realize that this may be too expensive for the budget in which case I will make up the difference." On the verso of page 2, ballpoint notes by EG; paper-clipped to the letter, a 9-page working typescript by EG for his remarks about Newman delivered at the opening (with a further page of ballpoint notes for this).

**Newman, Barnett.** Autograph postcard, sent from London, to EG at Hunter College, postmarked 24 [?] January 1968. The card reproduces Velázquez's portrait of Mariana of Austria, in the Prado.

**Newman, Barnett.** TLs to EG at the Museum of Modern Art, dated New York 3 September 1968. 1p., on bond paper. With typed envelope, sent Special Delivery, postmarked 15 September (annotations on the verso, probably in EG's hand).

**O'Keeffe, Georgia.** ALs to EG at Hunter College, dated Abiquiu, 2 February 1965. 1p., in black ink on bond paper. With hand-addressed envelope.

**O'Keeffe, Georgia.** ALs to EG in Buskirk, dated The Ranch, Abiquiu, 20 July 1965. 1p., in black ink on bond paper. With hand-addressed envelope.

**O'Keeffe, Georgia.** ALs to EG in Buskirk. 4pp., written in ballpoint on both sides of 2 blank 3x5 index cards. Together with envelope, hand-addressed in ballpoint, postmarked 27 August 1965.

**O'Keeffe, Georgia.** ALs to EG, dated Abiquiu 22 September 1965. 1p., in ballpoint on bond paper.

**O'Keeffe, Georgia.** ALs to EG at Hunter College, dated Abiquiu 22 October 1965. 1p., in ballpoint on bond paper. With envelope, hand-addressed in ballpoint, postmarked Santa Fe 23 October.

**O'Keeffe, Georgia.** ALs to EG at Hunter College, dated Abiquiu, 29 November 1965. 2pp., in

ballpoint on 2 sheets of bond paper. With envelope, hand-addressed in ballpoint.

**O’Keeffe, Georgia.** ALs to EG at Hunter College, dated Abiquiu 3 November 1966. 4pp., in ballpoint on 4 sheets of bond paper. With envelope, hand-addressed in ballpoint.

**O’Keeffe, Georgia.** ALs to EG at Hunter College, dated Abiquiu 27 January 1967. 1p., in blue ink on a sheet of bond paper, with postscript on the verso. With envelope, hand-addressed in blue ink (annotations, probably in EG’s hand, on the verso).

**O’Keeffe, Georgia.** ALs to EG at Hunter College, dated Aiquiu 6 March 1967. 1p., in blue ink on a sheet of bond paper. With envelope, hand-addressed in blue ink.

**O’Keeffe, Georgia.** ALs to EG at Hunter College, undated. 1p., in blue ink on bond paper, written on the bottom half of a typed letter to O’Keeffe from Ruth Johnson, which O’Keeffe is passing along with her comments. With typed envelope, postmarked 9 March 1967.

**O’Keeffe, Georgia.** ALs to PJ c/o the Tibor de Nagy Gallery, dated Abiquiu 18 October 1967. 1p., in blue ink on bond paper. With envelope, hand-addressed in blue ink.

**O’Keeffe, Georgia.** ALs to EG at Hunter College, dated Abiquiu 6 November 1967. 1p., in black ink on bond paper. With envelope, hand-addressed in black ink.

**O’Keeffe, Georgia.** ALs to EG, dated Abiquiu, 27 January 1968. 1p., in ballpoint on bond paper.

**O’Keeffe, Georgia.** ALs to EG, dated Abiquiu, 22 July 1969. 2pp., in ballpoint on 2 sheets of bond paper. With envelope, hand-addressed in ballpoint.

**O’Keeffe, Georgia.** Large format holiday card, sent to PJ in Merrick, inscribed in blue ink “Best Greetings for Xmas and 1966/ Sincerely/ Georgia O’Keeffe.” The card reproduces her watercolor “Starlight Night,” 1917. With mailing envelope (cardboard protectors within) hand-addressed in ballpoint, inscribed “Photograph/ Do Not Bend,” with indistinct Abiquiu postmark.

**O’Keeffe, Georgia.** TLs, dated Abiquiu 29 February 1976, to EG in Buskirk. 1p., on plain bond stationery matching letterhead envelope. O’Keeffe mentions she may not be there when Helen Frankenthaler is in the area. She enjoyed the Kelly exhibition in California.

**Parker, Ray.** 2 autograph cards to PJ in Buskirk, dated New York 24 April 1979, in black ink, both with original colored gouaches on the front. The first is an abstraction in red and blue, on coated white card stock; the second—a calligraphic composition in white, signed RP 1978 in pencil at the base, on a larger sheet of fine heavy wove stock—was evidently appropriated for this purpose. Parker explains that he needs more room to write than the first card will accommodate.

**Parker, Ray.** Autograph card to PJ in Buskirk, dated 11 April 1987, with New York postmark, on a large sheet of fine heavy wove paper, with an original abstraction in red, purple and blue watercolor on the front, signed RP 1987 in pencil at the base. The text is written in pencil.

**Pearlstein, Philip.** TLs, dated New York, 13 June 1972, to EG. 1p., on a sheet of commercial wove paper.

**Reinhardt, Ad.** Autograph postcard to EG at Hunter College, initialled on the mailing side, postmarked 15 March 1962. Calligraphically written in black ink.

**Reinhardt, Ad.** 2 ALs to EG in New York, dated 20 November and 21 November 1962, each written at the bottom of a mimeographed circular sent out by EG as chairman of the Art Department at Hunter College; the letter of 20 November is continued on the verso. With hand-addressed envelope, postmarked 22 November. Calligraphically written in black ink.

**Reinhardt, Ad.** ALs to PJ c/o Art Department, Hunter College. 1p., calligraphically written in black ink on onionskin paper. With hand-addressed envelope, postmarked 7 March 1963. A letter in the form of a free verse poem, signed with cypher.

**Reinhardt, Ad.** ALs to EG in New York, dated "Winter 1962-1963." 1p., calligraphically written in black ink on onionskin paper, signed with cypher. With hand-addressed envelope, postmarked 8 March 1963.

**Reinhardt, Ad.** ALs to EG at Hunter College. 1p., calligraphically written in black ink on onion-skin paper. With hand-addressed envelope, marked "personal," postmarked 10 November 1965.

**Reinhardt, Ad.** ALs to EG at Hunter College. 1p., calligraphically written in black ink on onion-skin paper, With hand-addressed envelope, marked "personal," postmarked 15 February 1967.

**Reinhardt, Ad.** ALs to EG at Hunter College, dated "August 1967." 1p., calligraphically written in black ink on onionskin paper. With hand-addressed envelope, marked "personal," postmarked 11 August 1967.

**Reinhardt, Ad.** Autograph postcard from Mexico, to EG at Hunter College, indistinctly post-marked. The card reproduces a color photograph of "typical girls" of the Yucatán. Written in ball-point.

**Reinhardt, Ad.** ALs to EG at Hunter College. 1p., calligraphically written in black ink on onion-skin paper. Enclosed with this, a bulky section of corrugated cardboard containing 7 keys (4 together with a tag marked "1610") and 2 pieces of blackboard chalk. With the keys (originally scotch-taped to them) is an index card bearing a note in an unknown hand to a Mrs. Coyle regard-

WINTER 1962-1963

DEAR BOSS: DEAR ME I'M ALWAYS WRITING DEAR BOSS TO SOMEONE, IF IT ISN'T BOSS'S ITS WIFE, BOSS, MILLER, HANSON, ALBERS (once), OR MY WIFE OR MY EX-WIFE (once)

THE TRICK FOR AN OVER-EMPLOYED WORKER IS TO BEAN THE BOSS'S BOSS OR WHATEVER OR BACKS. ONE WAY IS TO USE ONE AGAINST THE OTHER. WHY DON'T YOU SIMPLY OFFER ME A FULL PIPERETTE WITH THE HIGHEST MAXIMUM SALARY AND TAX BREAKS AT THE GRADUATE LEVEL, OPEN UP ALL MY COURSES TO THE PUBLIC, ARRANGE FOR OTHERS GIVING UP OF LIVES LIKE THE MEX DID FOR THE MARIJUANA, AND MAKE A LOT OF CASH AND COMMISSIONS ON THE SIDE OR UNDER THE TABLE?

DON'T FORGET ART IS A GOOD THING AND ITS GETTING BETTER ALL THE TIME. HOW'S THAT OLD HANSON-ASS THING SMITH? A MEMORABLE ONCE SAID THAT I EXPRESS HIS AFFECTION FOR ANTHONY ARTIST BY MARRIAGE HIM, DO YOU THINK THAT'S TRUE? IS "GODDAM, SOME KID'S IS COMING" REALLY "GODDAM, SOME SMALL FELLOW"?

COME, BOSS, I'VE GOT A SMALL FELLOW, WHY DON'T YOU GIVE ME A GOOD JOB SO THAT I CAN TAKE MY OTHER SPOES TO STAVE IT? WHY DON'T YOU HITCH ME UP BACK-SEAT IN MY CAR? DO YOU WANT TO BE STUCK WITH THAT NORTON-DONALDSON-CROFTS? BEFORE BEFORE ITS TOO LATE. THERE'S NOT MUCH TIME TO HEND YOUR WAYS. I'VE GIVE A GREAT SPEECH FOR YOU AT THE FOUR SEASONS WHEN YOU RETIRE. WHAT ELSE DO YOU WANT? JUST NAME IT.

THERE'S CERTAINLY A LOT OF GRASS IN KAMRIN'S HOUSE AND IT WORKS VERY WELL WITH THOSE GREEN PAIN-TINGS HE HAS. YOU THINK ANY OF THAT GRASS WILL CREEP INTO HIS PAINTING? YOU OUGHT TO GET HANSON'S ONE OF THOSE CREEP-EATING PLANTS AND FEED IT TO HANSON.

WELL THAT'S ABOUT IT FOR NOW. TAKE CARE OF YOURSELF. KEEP THE PLANTS. CHAS. H. HANSON, JR.

DEAR MISS JOHANSON:  
YOU AND HANSON REQUESTED TO REPORT AT YOUR EARLIEST CONVENIENCE WHAT HAPPENED TO THE GOOD OLD TIMES OFFICE DURING THAT CLASS WITH JOHN WELCHER. WHO YOU AND HE WROTE A PLETTY GOOD EXAM COMPARED TO ALL THE CLAMS WHO RECALLED TO MEMORIZE EXCEPT THE SISTERS THEY WERE VERY GOOD.

BUT YOUR PAPERS WERE NOT SO WHAT THIS FOLLOWI OCCASION LIKE IS THAT YOUR SMITH STILL THERE AND KAMRIN HAS GOT HIS NYSCHE COLLECTION ALL COVERED WITH PLANTS IN HIS HOUSE YOU EVER SEE IT WHEN ARE YOU GOING TO HAVE A SHOW WITH OVERSEAS AND THAT WIFE CREED BOY I DON'T WANT TO SEE YOU RUNNING AROUND WITH THAT GROUP.

PLEASE IF YOU KNOW WHAT I FINDED THEM EIGHT EIGHT CENTURY JEWELERS UP FORTY-SIX AND DUTCH ON THE BACK MENING CHRISTMAS DRESSING TWO HAIR SMOB POSTCARDS LETTERS NEWS PAPER SOMETIME WITH HIS WIFE I'M SAILING ON THE FREEDOM IN SIXTY-EIGHT DAYS SEND MY LOVE PACKAGE YOURS VERY TRULY ORNATEL DEPARTMENT 178



Return address:-  
44 Stanley Road  
South Orange, N. J.

Monterey, Calif.  
Aug. 15, 1958

Dear Jane -

Some time ago Ellsworth Kelly asked me if I knew anyone who could do the pieces for his exhibition off at Galleries Maeght (?) in the Fall. These catalogues are quite elaborate as you probably know. I forgot to ask if they pay anything, but I suspect they would in Paris but not here. At any rate I suggested that you might be interested. I suppose I am rather misinformed, because he said he liked the piece you did on Newman. Besides, indicating that he must feel in the same class with Newman this made me think that he had asked me in the first place.

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**Smith, David.** ALs to EG. 2pp., written in black ink on a sheet of his letterhead stationery, Terminal Ironworks, Bolton Landing, with accompanying Terminal Iron Works envelope, addressed in pen, postmarked 19 March 1956. A warm letter of thanks for EG's perceptive article. "You've got a bottle coming from me. That was a wonderful article—I of course fell for all the compliments—but I was none the less taken with your astuteness and knowledge in art reference and summarizing friends that so too, especially your aptitude in nailing down the 'young artist' reference in the elite evading recognition and attendant responsibility. It was fresh in wording and viewing and altogether in my clumsy way of stating accept my gratitude and thanks." He goes on to discuss reviews of his exhibition, mentioning that he is hard at work on medallions.

**Smith, David.** Autograph card to EG in Buskirk, postmarked 4 December 1956, written in black ink.

**(Smith, David)** Two color snapshots of David Smith and his wife and daughters, together with EG and PJ and two of their sons, seated at a patio table, apparently at Bolton Landing. Kodacolor prints, mechanically dated "week of July 20 1957" on the versos.

**Smith, David.** Autograph card to EG in Buskirk, postmarked 19 February 1959, written in black ink.

**Smith, David.** Important working typescript of the text of his well-known talk at Bennington College on 26 March 1959, very heavily annotated in ballpoint with many long, substantial manuscript alterations, additions and deletions. 4pp. on 4 sheets of plain wove paper, roughly torn at top, through-numbered in pen. Together with this, a note to EG signed Isabel, about the transcription of the text, as best as she could understand it, and a 4-pp. typed transcript. The lecture was published as "On Drawing" in "The Bennington Review," Vol. II, No. 1, Winter 1968 (a copy of which accompanies this). "

**Smith, Tony.** ALs to EG, dated Monterey California, 15 August 1958. 2pp., written in black ink on a sheet of white paper.

**Smith, Tony.** Hunter College Personnel Form, with typed completions by Tony Smith, signed in blue ballpoint and dated 27 November 1961. 4pp., on one folding sheet. Smith provides information on his education, projects, and sources of personal reference.

**Smith, Tony.** Western Union telegram to EG dated 2 November 1963, with envelope. "I didn't realize there was any question about my reappointment. However in view of our last conversation I should like to make it clear that I cannot accept one. Tony."

**Smith, Tony.** ALs to EG, 4 April 1973. 1p., in black ink, on his engraved letterhead bond stationery, with envelope (blank). "This instrument makes Eugene C. Goossen executor of my estate, Anthony P. Smith."

**Smith, Tony.** ALs to EG in Buskirk, dated New York 19 October 1973. 2pp., in ballpoint, on 2 sheets of his engraved letter head stationery. With hand-addressed envelope, sent by Certified Mail.

**(Smith, Tony)** TLs from Sarah Auld of the Tony Smith Estate, to PJ in Buskirk, dated 31 October 1991. 1p., on letterhead stationery. Enclosed with this, a partly completed "checklist" form and stamped return envelope. Soliciting information about a model of a sculpture, currently in PJ's possession, for a preliminary catalogue of Smith's work. With hand-addressed envelope.

**(Smith, Tony)** ALs from Jane [Smith?] to EG in Buskirk, dated 28 May 1992. 3pp., on 3 sheets of white stock. With envelope from the Tony Smith Estate, addressed in another hand, postmarked 2 June 1992.

**(Smith, Tony).** TLs from Marjorie F. Iseman to EG regarding work by Tony Smith, dated New York 29 April 1984. 1p. on her letterhead stationery. Clipped to this, a photocopy of a page of sketches and notes by Smith, inscribed (in the photocopy) "Four Projects for Marjorie/ 10/3/69." With typed envelope.

**Sonfist, Alan.** ALs, dated 3 September 1969, to EG. 2pp., in black ink on 2 sheets of plain bond paper.

**Sonfist, Alan.** ALs to EG, undated, in envelope postmarked New York 24 June 1972. 1p. in ballpoint on bond paper.

**Stamos, Theodoros.** ALs to EG in Buskirk. 2pp., in ballpoint on a sheet of plain wove paper, with envelope postmarked 21 October 1969. Clipped to this a version of EG's manuscript reply 11 November 1969 ("answered/ not verbatim but close").

**Stamos, Theodoros.** ALs, dated 18 November 1969, to EG. 1p., in ballpoint on a sheet of plain wove paper. Pen annotation by EG.

**Tansey, Mark.** ALs, dated 10 August 1977, to EG in Buskirk. 1p., in black ink on a sheet of heavy wove paper torn from a spiral notebook. Manila envelope, postmarked New York.

**Tansey, Mark.** ALs, dated 1 January 1978, to EG in Buskirk. 1p., in black ink on a sheet of heavy wove paper torn from a spiral notebook. Manila envelope, postmarked New York.

**Tansey, Mark.** ALs, dated 5 July 1978, to EG in Buskirk. 1p., in blue ballpoint on a sheet of bond paper. Manila envelope.

**Tansey, Mark.** Autograph postcard, dated New York, 15 February 1979, to EG in Buskirk. The card reproduces an aeronautic installation at the National Air and Space Museum.

**Tansey, Mark.** ALs, dated New York, 18 May 1981, to EG in Buskirk. 1p., in black ink on a tall sheet of wove paper. Envelope.

**Turnbull, William.** TLs, dated [London] 10 January 1969, to EG at Hunter College. 1p., on folding aerogramme

**Turnbull, William.** TLs to EG in Buskirk, dated London 3 June 1973. 1p., on the interior of a blue airmail stationery letter/envelope.

**Youngerman, Jack.** ALs, dated [Paris] 29 May 1961, to EG at Bennington. 2pp., in black ink, on a sheet of plain white wove paper, headed with a fine large original abstract watercolor design in blue. Broaching the news of a probable exhibition in Paris, and alluding to his show at Betty's [Parsons] in November. Envelope.

**Youngerman, Jack.** ALs, dated 2 September 1983, to EG in Buskirk. 1p., in black ink on a sheet of plain wove paper, lavishly decorated with 8 original relief prints in pastel colors. Though simply signed "Jack," the prints and the handwriting are surely Youngerman's. Envelope (with two additional color prints).

#### Miscellaneous other correspondence from artists (not catalogued):

Carl Andre (envelope), Joseph Cornell (two envelopes), Herbert Ferber (envelope), Perle Fine, Patrick Heron, Bob Huot (2), Mrs. Yasuo Kuniyoshi, Alexander and Tatiana Liberman, Hans Namuth (2), Beverly Pepper, Mrs. Tony Smith, Jan Yoors, and others.



## GOOSSEN PROFESSIONAL FILES

Apart from artists' letters and original works of art, the Johanson/Goossen archive contains 5 cartons of file folders (containing some 6.5 running feet of material), of which 3 cartons are devoted to individual artists, alphabetically arranged, and 2 to general subjects.

### ARTIST FILES

The artist files, which cover a broad range of figures from the modern and contemporary era, consist primarily of exhibition catalogues, announcements and notices, clipped articles and reviews from newspapers and magazines, and many 8 x 10 professional photographs of works of art. However in the case of artists whom EG knew well, or on whom he worked intensively (including, naturally, those whose exhibitions he curated, such as David Smith, Robert Motherwell, Joseph Cornell, Barnett Newman, Georgia O'Keeffe, Paul Feeley, Tony Smith and others), these files often contain manuscript notes, drafts, and carbon typescripts of EG's writings—sometimes substantial—as well as retained copies of letters by him. Letters remaining in these files are for the most part professional correspondence with galleries, museums and academic institutions, now that those from artists have been culled out and independently organized.

### GENERAL FILES

The general files include notes, outlines, and drafts on art-historical subjects for his academic lectures and critical writings; individual files for certain of his exhibitions; and correspondence (including EG's retained carbons). More specifically, we may mention (in no particular order):

**A very interesting correspondence 1958-1959 with James Fitzsimmons**, editor of "Art International," to which EG was a contributing editor; this includes EG's retained carbons, as well as Fitzsimmons' letters to him. (Substantial additional correspondence with Fitzsimmons is contained in the Joseph Cornell file, in artists files.)

**A remarkable series of 14 long letters written by EG to his wife Jean Goossen** in January and February 1959 about his day-to-day life in the New York art world, with anecdotes and gossip about Robert Motherwell, David Smith, Clement Greenberg, Samuel Kootz, Barnett Newman, James Fitzsimmons, Howard Nemerov, Tony Smith, Dore Ashton, William Rubin, Ellsworth Kelly, Stuart Davis, Thomas Hess, Michel Tapié, Antonio Tàpies, Hans Hofmann, Helen Frankenthaler, Kenneth Noland, Morris Louis, and others. 20 single-spaced typed pages.

**Miscellaneous letters from critics, curators, collectors, and others:** including Lawrence Alloway, Gregory Battcock, Maurice Berger, Doris Bry, John Elderfield, Marguerite Focillon, Alfred Frankenstein, Ben Heller, David Herbert, Sam Hunter, Sidney Janis, Ellen H. Johnson, Samuel Kootz, Hilton Kramer, Erle Loran, Linda Nochlin Pommer, Betty Parsons, Barbara Rose, Mrs. Harold Rosenberg, Kenneth Sawyer, Meyer Schapiro, James Johnson Sweeney, Leo Steinberg (doodle), Jonathan Williams, Lydia Winston, et al.

**A 1970 proposal by EG to Frederick A. Praeger Publishers** for his "Collected Essays" with a 156-pp. carbon typescript described as a "representative but not complete text" for the book. "In addition to the 4 or 5 long essays indicated at the end of the Table of Contents, there will be a number of shorter pieces selected from over 400 newspaper articles written between 1948 and 1958. These include

very early statements on Pollock, Hofmann, and other Abstract Expressionists, as well as sources and characteristics of that style. Most important will be a fairly long Introduction explaining the historical value of the essays—the book contains the first full-length articles on David Smith, Barnett Newman, Ellsworth Kelly, Robert Motherwell, Joseph Cornell, Clyfford Still, Helen Frankenthaler, and Paul Feeley, as well as the catalogue introduction to the first show of ‘minimal art.’”

**Letters, memoranda and notes relating to the Bennington College art collection**, and to the Bennington College Art Acquisition Committee (of which he served as Chair), conferring with colleagues and patrons about building the collection; also a proposal seeking funding to underwrite a multi-gallery exhibition in New York City in 1984 devoted to Bennington’s history of modern art exhibitions from 1932 to the present (to which Andre Emmerich, Betty Parsons and other galleries have already committed themselves).

**Correspondence with the John Simon Guggenheim Memorial Foundation** beginning in 1971 and extending into the 1980s, for which EG served as a special adviser, contributing confidential evaluations of the fellowship applications in the area of modern art. The evaluations (EG’s retained carbons) include ranked lists and candid commentary about well-known critics and art historians. EG had himself received a Guggenheim fellowship in 1970 to study the relationship between recent landscape sculpture and the general history of landscape.

**Correspondence from the Betty Parsons Foundation** in 1984-1985 proposing the establishment of a Betty Parsons Memorial Collection at Bennington, transferring the Foundation’s collections, which were to be rounded out with works of art from the Parsons estate. Together with this, a blueprint of the Betty Parsons Gallery. Bennington had given a show to Betty Parsons of her own paintings in 1966, and EG had curated an exhibition of Parsons’ private collection at Finch College Museum of Art in 1968.

## OTHER ITEMS OF INTEREST

### TONY SMITH

A binder with 34 original 8x10 photographs of Tony Smith's monumental sculpture "Stinger," documenting the process of its assembly in front of the Grand Palais in Paris in conjunction with EG's exhibition "The Art of the Real" (which traveled to Paris in 1968 after its opening at the Museum of Modern Art). Also included are 3ff. of typed instructions, in French, for assembly. The version of "Stinger" shown in New York, Paris and elsewhere in 1968, was a full-scale painted plywood mock-up; the sculpture was not realized in steel until many years later.

The plywood "Stinger" was owned by Goossen and Johanson, and lent by them to the exhibition. It had been given to them by Smith (along with a paper model), when both Smith and Goossen intended to have it fabricated full-scale in steel for installation in Buskirk. A file accompanying the binder includes correspondence from the Museum of Modern Art about the sculpture's return after the conclusion of the exhibition.

**Together with this are two large folding original blueprints by Tony Smith** with precise measured specifications for the sculpture. One is titled "Sculpture Entitled 'Stinger' - December 1978. Scale 1/4 in. = 1 ft.- May 3, 1970. Tony Smith." (ca. 19 x 23 3/4 inches). The other, which is considerably larger (ca. 32 x 36 inches), is not titled. **With these is one further large folding blueprint by Smith**, which is titled "Metal Fabrication 'The Wedding' / Tony Smith, Designer / 66 Stanley Road / South Orange, N.J. / Sept. 8, 1962." Also included here are three original photographs of Smith. Two of these are by Edmund Teske, and are mounted on board and signed by Teske on the verso; one of the Teske photographs is an early picture in large format (ca. 12 3/4 x 10 1/2 inches), inscribed "Tony Smith / Los Angeles, Calif / 1944."

### ALEXANDER DORNER

Unsorted remnants of a visual project on art, aesthetics and society, consisting primarily of reproductions and clipped photographs, many of them mounted by Dorner on boards. This project, originally vast in scope, was stored for decades in EG's barn in Buskirk, and having fallen into ruin was later largely discarded by PJ. This fragment includes two string-tied parcels on the subject of "Automobiles" and "Ladies," among other contents.

### BENNINGTON COLLEGE

A run of 18 catalogues of exhibitions at Bennington (principally at the New Gallery, but early exhibitions were held at the Carriage Barn), from November 1952 (Jackson Pollock) to May 1964 (Maxfield Parrish). Among them we would mention EG's "Nine Women Painters" of 1953 (including Helen Frankenthaler and Joan Mitchell, as well as Alice Trumbull Mason, Heeda Sterne and others), Joseph Cornell: "Bonitas Solstitialis" (1959), Eight Young Artists (1964), Herbert Ferber (1958), Helen Frankenthaler (1962), Gutai, Alexander Liberman (1964), Morris Louis (1960), Robert Motherwell: First Retrospective Exhibition (1959), Barnett Newman: First Retrospective Exhibition (1958), Kenneth Noland (1961), Maxfield Parrish (1964), A Retrospective Show of the Paintings of Jackson Pollock (1952), David Smith (1959), Surrealist Art (1960), and Arts of the Pacific Islands (1960).

The very rare Pollock catalogue, prefaced by Clement Greenberg, is annotated on the front cover

by Paul Feeley: "Dear Gene, Greenberg is giving a lecture on Monday night at 7:40, the day this show opens. Do come over for it. Pollock and his wife and David Smith will be here and we'll have coffee and sandwiches after ."

Together with these is a small selection of signboards and mailers printed for the exhibitions and associated lectures, including larger-format boards for the Newman and Cornell exhibitions (both much worn), and others for Motherwell, Surrealist Art, and two lectures: "Clement Greenberg on 'The Art of Our Time,' (October 19, n.d.) and "Frederick J. Kiesler, Architect-Painter-Sculptor" (November 17, n.d.).

### **COLOR SLIDES**

A miscellany, including installation photographs of "The Art of the Real" exhibition as shown at the Tate Gallery, London, and some 60 pictures by Paul Feeley.

### **NOTECARDS**

A file of several hundred 5 x 8 inch notecards, with typed and careful manuscript notes and often searching observations by EG in preparation for a "Book on Ruins," as well as on Georgia O'Keeffe, Abstract Expressionism, art and science, camouflage, Ad Reinhardt, color, formalist criticism, and many other subjects.

### **PHOTOGRAPHS OF EUGENE GOOSSEN**

Including miscellaneous 8 x 10 inch professional photographs of Eugene Goossen and pictures at exhibition openings (with Barnett Newman, Carl Andre, Robert Barry, et al).

## List of Illustrations

- 1 E.C. Goossen at Hunter College.
- 2 Parker, Ray. Autograph card to PJ. 11 April 1987.
- 3 Johnson, Ray. Collage portrait of Patricia Johanson. 1968.
- 4 E.C. Goossen with Barnett Newman.
- 5 Smith, David. Working typescript for "On Drawing." 1959.
- 6 Andre, Carl. Letter to Martin Ries. 22 September 1964.
- 7 Cornell, Joseph. Letter to EG. 1963.
- 8 Dorner, Alexander. Letter to EG. 3 January 1956.
- 9 Ferber, Herbert. Letter to EG. 23 February 1958.
- 10 Flavin, Dan. Letter to EG. 10 July 1968.
- 11 Frankenthaler, Helen. Letter to EG. 6 March 1958.
- 12 Frankenthaler, Helen and Motherwell, Robert. Telegram to EG and PJ. 22 March 1958.
- 13 Greenberg, Clement. Postcard to EG. 12 April 1958.
- 14 Johnson, Ray. Postcard drawing to PJ. 3 May 1968.
- 15 Johnson, Ray. Postcard drawing to PJ. 1979.
- 16 Johnson, Ray. Letter to EG. 1977.
- 17 Johnson, Ray. Letter with collage, to PJ. 4 September 1969.
- 18 Kelly, Ellsworth. Letter to EG. "16 October."
- 19 Morris, Robert. Letter to EG. 8 February 1968.
- 20 Motherwell, Robert. Letter to EG. 30 July 1958.
- 21 Motherwell, Robert. Autograph curriculum vitae. 1971.
- 22 Newman, Barnett. Letter to EG. 21 April 1958.
- 23 O'Keeffe, Georgia. Letter to EG. 27 January 1967.
- 24 Reinhardt, Ad. Letter to EG. "Winter 1962-1963."
- 25 Reinhardt, Ad. Letter to PJ. 7 March 1963.
- 26 Smith, David. Letter to EG. 19 March 1956.
- 27 Smith, Tony. Letter to EG. 15 August 1958.
- 28 Youngerman, Jack. Letter to EG. 29 May 1961.